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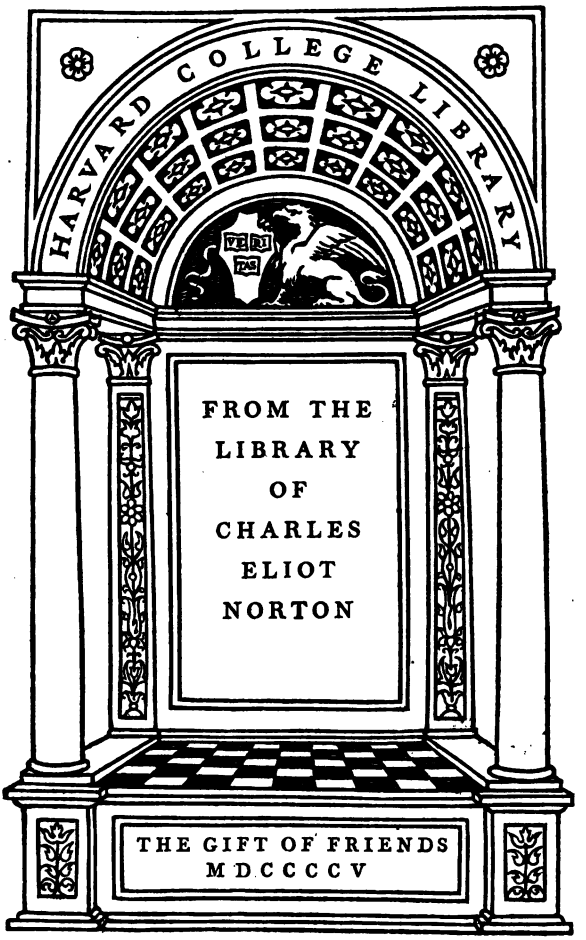

ORIENTAL PORCELAIN AND POTTERY.

A. W. FRANKS, Esq., F.R.S., F.S.A.

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SCIENCE AND ART DEPARTMENT
OF THE COMMITTEE OF COUNCIL ON EDUCATION,
London, Eng. - SOUTH KENSINGTON. museum

BETHNAL GREEN BRANCH MUSEUM.

CATALOGUE

OF A

COLLECTION OF ORIENTAL PORCELAIN AND POTTERY

LENT FOR EXHIBITION

BY

A. W. FRANKS, Esq., F.R.S., F.S.A.

SECOND EDITION.

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PREFACE TO THE SECOND EDITION.

Since the publication of the first edition of this catalogue, I have endeavoured to render the collection more complete; especially in the Japanese sections, which were far from illustrating in a satisfactory manner that important branch of ceramic art. The result has been that a considerable number of additional examples have been acquired, which it has been thought desirable to add to the collection exhibited, forming in all a series of about 1,700 specimens. In order, however, not to disarrange the existing numbers, and to leave the first edition useful as far as it goes, the additional descriptions are printed as a supplement, under the classes previously adopted, and the plates have been numbered on at the end of the old series, excepting that the plates of symbols and ornaments have been formed into a separate series from the marks, so as to keep each class together.

I have taken advantage of the republication to make various corrections in the previous catalogue, and especially in the descriptions of the marks. In this section I am indebted to Dr. Bushell of Her Britannic Majesty's legation at Pekin for several corrections and explanations.

It will be seen that the principal additions have been made in Japanese porcelain and pottery. Much light has been thrown on these subjects by the numerous importations of old and curious specimens, accompanied by explanations, more or less correct, of their origin. The Report, however, which accompanied the Japanese collection exhibited at Philadelphia, and acquired by the South Kensington Museum, has furnished the most trustworthy and valuable information as yet obtained, and I am indebted to the kindness of the Director of that museum for the use of this document, which has enabled me to verify or correct the data obtained from other sources, and add considerably to the usefulness of this catalogue.

With regard to the marks on Japanese porcelain, I have received the kind assistance of several Japanese gentlemen, especially Mr. B. Nanjio, Mr. R. Kasawara, and their English friend, Mr. David Hare, as well as Mr. T. Baba. It is

evident, however, that a knowledge of the language is not in itself sufficient to explain such short and sometimes enigmatical inscriptions, and it is probable that only with the aid of local connoisseurs can these marks be fully understood.

Such information we are likely to obtain from the work now in the course of publication by Mr. Ninagawa Noritané, of Tokio, entitled *Kwan-ko-dzu-setsu*, of which three parts have appeared, with numerous coloured illustrations, and translations into French of the text of the two first parts.

It must, however, be remembered that the Japanese like the Chinese seem to have been fond of producing from time to time imitations of their older wares, and also copies of Chinese porcelain; so that it is difficult to be sure of the exact age of many of the specimens.

November 1877 AUGUSTUS W. FRANKS.

PREFACE TO FIRST EDITION.

THE collection now exhibited to the public has been gradually brought together, in a somewhat desultory manner, during a period of several years.

Many collections contain larger and finer specimens, such for instance as the brilliant series formed by Mr. Alfred Morrison or Mr. Louis Huth; but it is probable that none of them illustrate so fully the different varieties of porcelain which have been produced in the manufactories of China and Japan. For it will be seen that this collection has not been limited to choice or ancient specimens, but that even common and modern examples have been included when they illustrate the subject. It is probably, moreover, the first time that any attempt has been made to exhibit Oriental porcelain divided into classes, and to distinguish the respective productions of China and Japan. This it has been by no means easy to do, and it will be for others to judge how far the attempt has succeeded. Further experience may lead hereafter to a more perfect classification.

As the marks given in the plates have in nearly every case been copied from specimens in the collection, they will probably be found more accurate than those which have hitherto appeared, derived as the latter have been from different and sometimes untrustworthy sources.

It may be well to give a brief account of what has been already published on the subject in order to obviate the necessity of frequent reference. The earliest description we have of the processes connected with the manufacture of Oriental porcelain is to be found in the valuable letters from a Jesuit Missionary, Père d'Entrecolles, written in 1712 and 1722, and published in "Lettres édifiantes et curieuses." The most scientific work that has appeared on the nature of porcelain and its chemistry is the "Traité des Arts Céramiques," by A. Brongniart, 1844. The only work which affords any native evidence on the history of Chinese porcelain, and the various places at which it has been manufactured, is the "Histoire de la fabrication de la Porcelaine chinoise," translated from the Chinese by M. Stanislas Julien (Paris, 1856), which will be referred to hereafter as "The History of King-te-chin." In Marryat's

"History of Pottery and Porcelain" is an extended account of the Oriental fabrics, with some useful chronological notes on the introduction of porcelain into Western Asia and Europe, as well as an abstract of the History of King-te-chin. The marks on Oriental porcelain are given in the various editions of Chaffers, "Marks and Monograms on Pottery and Porcelain"; they are also to be found in works published by Dr. Graesse, Mrs. Bury Palliser, and others, as well as in Hooper and Phillips' Manual of Marks.

The most elaborate treatises, however, which have hitherto appeared on these subjects are "Histoire de la Porcelaine," by A. Jacquemart and E. Le Blant, Paris, 1862, and "Histoire de la Céramique," by A. Jacquemart, Paris, 1873. These works contain minute descriptions of the various kinds of Oriental porcelain, written by one who could fully appreciate their merits, and who has bestowed great pains upon their investigation. With many of the conclusions of this talented writer (whose recent death we all have to deplore), I regret to say that I am unable to agree; but both works possess great value, and are illustrated by exquisite engravings, due to the artistic skill of M. Jules Jacquemart.

The pottery and porcelain of Japan forms the subject of a richly illustrated work now in course of publication, entitled "Keramic Art of Japan," by G. A. Audsley and J. L. Bowes.

Notwithstanding, however, the numerous works that have been published, it is probable that we have as yet but an imperfect notion of the age, history, and meaning of much that appears in collections of Oriental porcelain, and until some European residing in China, well versed in the subject, and well acquainted with the Chinese language, has obtained access to the stores of native collectors, we shall be to a certain extent working in the dark.

The introductory notices in this catalogue might have been extended to much greater length, but this would have been scarcely within the scope of a hand catalogue, and would tend to diminish its usefulness to the public.

I cannot conclude without expressing my obligations to Professor Douglas and Dr. Birch for much assistance respecting the Chinese inscriptions, and to Mr. E. Satow for his help with regard to Japanese inscriptions.

May, 1876. AUGUSTUS W. FRANKS.

INTRODUCTION.

THE art of making pottery seems to have been practised by mankind from very early times. It is even a question whether it was not known to the primitive inhabitants of Europe, in those early ages when the mammoth and reindeer still lived in the plains of France.

The lake dwellings of Switzerland and the ancient sepulchres of northern Europe, many of them belonging to the Stone Age, have produced numerous specimens of pottery, rude indeed, but still showing that man was capable of forming vessels of clay which sufficed for his daily wants. Many of these vases are simply fashioned by the hand; but the potter's wheel was known to the Egyptians at a very early period, probably not less than 2,500 years before our era. The beauty of shape and design which are exhibited in Greek pottery need merely be alluded to, as probably few of the specimens go back before 800 B.C.

More, however, is known of the early wares of Europe, Egypt, and Asia Minor than of the extreme east of Asia. The tombs carefully explored during many years have yielded up their ceramic treasures, and the age of the various specimens can generally be fixed with some approach to exactness.

With regard to China and Japan our information is much more scanty. All that we know respecting the fabrics of the former country is derived from the valuable history of the manufactory of King-te-chin, prepared by a local magistrate, in 1815, from older native documents, and which has been most ably translated and commented upon by M. Stanislas Julien.

This work is divided into seven books:—

I.—Researches on ancient kinds of porcelain.

II.—Ancient porcelain of King-te-chin.

III.—Account of ancient porcelain imitated at King-te-chin.

IV.—Porcelain made at King-te-chin.

V.—Processes of porcelain making.

VI.—List of everything concerning the manufacture of porcelain.

VII.—General remarks of a technical character.

From this work the following short summary has been prepared; but it will be seen that from want of specimens to refer to, and from the inherent obscurity of technical terms when translated into another language, little information is to be derived from it.

The invention of pottery in China is referred by native writers to the legendary Emperor Hwang-ti, who is stated to have commenced his reign of a hundred years in 2697 B.C. A subsequent Emperor Yu-ti-shun (2255 B.C.) is stated to have himself made pottery before he ascended the throne.

This must have been simple pottery, possibly glazed; but we have no precise information as to the kind manufactured. Some of the specimens may have resembled what is known as Egyptian porcelain, which is an opaque siliceous composition, covered with brilliant glazes of various colours, and sometimes painted. This Egyptian porcelain is stated to have been invented as early as the sixth Egyptian dynasty.

The manufacture of porcelain proper, in China, is considered to have commenced under the Han dynasty, between 206 B.C. and 87 A.D.

The progress of the manufacture seems to have been slow. Under the Wei dynasty (A.D. 220–265) two manufactories are recorded as supplying porcelain for imperial use. Under the Tsin dynasty (A.D. 265–419) the vessels are stated to have been blue in colour, and were highly esteemed. M. Julien mentions that under the Sui dynasty (A.D. 581–618) a green porcelain was made, to take the place of a vitrified material of which the composition had been lost.

Under the Tang dynasty (A.D. 618–907) we hear more of the manufacture, and six different porcelains are mentioned. One of these is stated to have resembled jade or ice, another is noticed as blue, and two others as white. Two celebrated makers, Tao-yu and Ho, are mentioned as being famous for their works.

During the reign of the Emperor Chin-tsung, of one of the lesser dynasties (A.D. 954), a celebrated porcelain was made in the province of Ho-nan; it is described as being blue as the sky, shining as a looking glass, thin as paper, and giving a sound like a musical stone, the only defect being that the feet of the pieces were of a coarse and yellow paste. The colour of these vases is said to have originated in an order of the Emperor Chin-tsung, that, for the future, the porcelain for the palace should be "blue as the sky after rain when seen between the clouds." This porcelain

appears to be so much esteemed in China, that even fragments are treasured up and set as personal ornaments.

During the Sung dynasty (A.D. 960–1279) the manufacture received still greater development, or more details concerning its productions have been preserved. We hear of two famous porcelain makers, the brothers Chang; the elder brother made thin vases of a rice colour, as well as pale blue, and crackled; the younger, thin vases of a dark or light blue, but not crackled. The porcelains made at Kiun-t'ai during the same time are said to have had a coarse sandy paste, and to have been of the following colours: yellow with brown crackled veins, bright red, pale blue, and dark brown. There were also other tints, which it is not easy to describe or identify. On some of these porcelains, a gladiolus flower was painted under the foot as a mark. In the period King-te (A.D. 1004–1007) the Emperor ordered a mark of date to be inscribed under the pieces for the palace. Between 1107 and 1117 a porcelain manufactory was established by the Emperor at Pien-liang, where were made the famous vases called Kwan-yao, or vases for magistrates. They were thin, of a pinkish blue, sometimes dark, sometimes pale; some had veins of crackle, brown mouths, and feet of an iron colour. These magistrates' vases seem to have been imitated in various manufactories and at all periods, but the writers describe the imitations as very inferior to the originals. Between 1107 and 1110 the colours most esteemed were moon white, pale blue, and dark green, but afterwards dark or light blue only. A man of the name of Chou and his daughter were noted for their productions; the vases of the latter are stated to have been ornamented with flowers, but how executed does not appear.

Under the Yuen dynasty of Mongols (1260–1367) we hear of porcelain with flowers, moulded, modelled, or painted. The name of one famous maker, Pung, has been preserved; he excelled, however, in copying older vases; his productions were very thin and brittle. Under this dynasty painted decorations seem first to have come into general use.

It was under the great native dynasty of the Mings (1368–1644) that the manufactory of porcelain received its greatest development, and much care was bestowed upon painting the specimens. The four periods of which the productions were most esteemed were Seuen-tih (1426–1436), Ching-hwa (1465–1488), Yung-lo (1403–1425), and Kea-tsing (1522–1567), which were classed in merit in the order in which they are here given; but the painting of

the Seuen-tih period is said to have been inferior to that of the Ching-hwa period.

In the Hung-woo period (1368–1399) blue, black, and white were much esteemed, as well as dark blue with gilt ornaments. The vases of the period Yung-lo (1403–1425) seem to have been some thick, and some thin. Those most valued were cups within which were painted lions rolling a ball; the second sort had within a pair of birds; and the third, flowers; others had dark blue flowers; others were of a bright red colour. In the Seuen-tih period (1426–1436) vases with blue flowers were much esteemed, especially where the blue was pale; a brilliant red was also valued; a red fish was sometimes moulded on the handles; small cups were much prized, inside which were painted flowers, and a dragon and phœnix, and the mark of the period engraved. We hear also of crackled vases, and cups with crickets. In the period Ching-hwa (1465–1488) the blue colour, owing to the failure of the supply, became of inferior quality, but the coloured painting was brought to high perfection. An officer of the Emperor Kea-tsing had two cups of this period which were valued at 300*l*. In the period Ching-tih (1506–1522) the finest specimens were of a peculiar red; a very superior blue pigment was introduced, probably cobalt. In the period Kea-tsing (1522–1567) vases painted with flowers were much esteemed on account of their fine deep colour; a few specimens seem to have been decorated with enamel colours; pure white cups, imitating white jade, were made, but one of the supplies of porcelain earth failed. During the periods Lung-king (1567–1573) and Wan-leih (1573–1620) the fine blue failed again, and also the porcelain earth; good red vases were, however, made, the inferior colour of the paste being probably covered by the glaze. At this time lived a famous potter of the name of Chow, who excelled in imitating ancient vases.

The troubles of the later Emperors of the Ming dynasty, who succeeded one another rapidly, and were constantly at war with the Tatars, probably caused the porcelain works to fall into decay; we hear at any rate nothing of their productions, and few dated specimens have been seen.

With the accession of the Tsing dynasty of Tatars, still occupying the throne of China, a new period of activity commenced. Under Kang-he, the second Emperor of the dynasty (1661–1722), a great impulse was given to the ceramic arts. The long and peaceful reign of this Emperor, extending to 61 years, his great understanding, and the

assistance perhaps of the Jesuit missionaries, led to many improvements in the porcelain manufacture, and to the introduction of several new colours. It is probably to this reign that we may refer most of the old specimens of Chinese porcelain that are to be seen in collections, even when they bear earlier dates. The wares made under his successor Yung-ching (1723–1736), do not appear to have been remarkable.

The fourth Emperor Keen-lung (1736–1795) reigned for 60 years, when he abdicated. A large quantity of fine china was made during his long reign, much of it exhibiting very rich and minute decoration. Under his successors the manufacture appears again to have diminished in excellence, and the destruction caused by the rebellion of the Tai-pings not only greatly interfered with the extent of production, but caused the downfall of the most celebrated of the fabrics, that of King-te-chin.

As, however, we have already said, the native accounts do not furnish much information that can be rendered available; but they show very clearly that at all times the porcelain makers were in the habit of copying the works of their predecessors, and instances are given where they have even succeeded in imposing upon the best judges of their own country.

The places at which manufactories of porcelain have existed or still exist in China are very numerous. No less than 57 being recorded in the history of King-te-chin. They extend to 13 of the 18 provinces into which the country is divided, but are especially numerous in Ho-nan, Che-keang, and Keang-se, probably owing to the presence of the materials for the manufacture in these provinces. The following is a summary:—

Chih-le	5	Che-keang	8
Keang-nan	5	Keang-se	8
Shan-se	5	Sze-chuen	1
Shan-tung	2	Fŭh-keen	2
Ho-nan	13	Kwang-tung	1
Shen-se	4	Hoo-nan	2
Kan-sŭh	1		

Of all these manufactories, the most famous appears to be that of King-te-chin, in the province of Keang-se. It had long been the site of a fabric, as in A.D. 583 the then Emperor ordered the inhabitants of the district now called King-te-chin to send him porcelain vases. The old name was Chang-nan-chin and the present one was assumed in the period King-te (A.D. 1004–1007), whence

its name. In 1712 Père d'Entrecolles states that there were 3,000 porcelain furnaces in this town, which found employment for an immense multitude of people. The manufactory has suffered severely, as we have already stated, during the rebellion of the Tai-pings.

Porcelain is termed by the Chinese *Yao*, a name which seems to have been brought into use at the commencement of the Tang dynasty (A.D. 618), before which it had been called *Tao*. The word "porcelain" is European, possibly Italian, and is supposed to have been derived from the similarity of the glazed surface to that of the cowrie shell (*porcellana*), which itself took its name from its form (*porcella*, a little pig). Marco Polo employs the word in both senses. In French mediæval inventories the word "pourcelaine" is often found, and evidently denoted a substance which could be sculptured. M. de Laborde has collected a number of quotations in the valuable "Glossaire" appended to his catalogue of the enamels in the Louvre, and has come to the conclusion that mother-of-pearl was intended; it will, however, be safer to consider that the word was used for any kind of shell, the cowrie and other shells being as well, or even better, adapted for carving than mother-of-pearl. In later inventories the word seems to have been used both for shell and Oriental porcelain.

The claim of greatest antiquity that has been hitherto put forward for specimens found out of the limits of the Celestial Empire have been in favour of the little Chinese bottles, which were stated by Rossellini and others to have been found in undisturbed Egyptian tombs, dating from not less than 1800 years B.C. This claim has, however, been disallowed. The bottles are of good white porcelain, painted in colours, and bearing inscriptions. Now we have seen that the Chinese themselves do not claim a greater antiquity for the invention of porcelain than between B.C. 206 and A.D. 87. Colour painting must have been introduced at a much later date. The inscriptions are in the grass character, which was not invented till B.C. 48, and contain passages from poems which were not written till the eighth century of our era. They are, in fact, identical with snuff bottles still for sale in China. Their introduction, therefore, into Egyptian tombs must have been due to the fraud of Arab workmen. The whole subject has been gone into by M. Stanislas Julien in the preface to the History of King-te-chin, by Mr. Medhurst, in Transactions of the China branch of the Royal Asiatic Society, Hongkong, 1853, as well as by others.

The next claim has been made on behalf of the murrhine vases of the ancients, which are described as "cooked in

Parthian fires." Now it is probable that at the commencement of our era Chinese porcelain was not far advanced beyond pottery or stoneware, and little superior to the so-called Egyptian porcelain. No fragments of Chinese vases have been found with Greek or Roman antiquities, nor of imitations of them in other materials, so as to correspond with the false murrhine of the ancients. It is therefore far more probable, as has been suggested by Mr. Nesbitt, in his Notes on the History of Glass-making, that the murrhine vases were made of agates and other hard stones, of which the colours had been modified in the East by heating and staining. The false murrhines would then be the glass bowls imitating hard stones, but with various strange tints not to be found in natural stones.

In 1171 we first find any distinct mention of porcelain out of China. In that year Saladin sent to Nur-ed-din as presents forty pieces of Chinese porcelain.

Marco Polo, travelling in 1280, visited one of the sites of the porcelain manufacture, and mentions that it was exported all over the world. It is probable that he may have been the means of calling the attention of his countrymen to this production of the far East. Many other notices from travellers of the 14th and 15th centuries might be cited. It was probably through Egypt that it reached Europe; at any rate a present of porcelain vases was sent by the Sultan of Egypt in 1487 to Lorenzo de' Medici. To the Portuguese is no doubt due the first direct importation of Chinese wares into Europe, in which they were followed by the various India Companies of Holland, England, France, Sweden, &c.

It may be convenient shortly to describe the mode of making porcelain in China, as derived from the letters of Père d'Entrecolles, 1712–1722, and the History of King-te-chin, in which M. Julien has reproduced the Chinese plates illustrating the processes.

Porcelain in China is usually formed of two materials, the one termed in Chinese *Pe-tun-tse* is a white fusible material, a mixture of felspar and quartz, obtained from a pounded rock by repeated washing, and formed into cakes or bricks, whence its Chinese name "white clay bricks." The other, termed Kaolin from its locality, is infusible, being a hydrated silicate of alumina, derived from the decomposed felspar of granite; this is also formed into cakes. These two materials, having been thoroughly cleansed, are kneaded togrther in varying proportions and form a clay ready for the potter. The wet clay is turned on the wheel or potter's table, and after passing through the hands of several work-

men, who add handles and other accessories made in moulds, smooth the surface, &c., the vessel is put out to dry; the foot still remaining a solid mass; any decoration in blue or other colours which require to be highly fired is then added. The glaze is next applied, either by dipping or by blowing it on with a tube. This strengthens the vessel sufficiently to enable the workmen to fashion the foot on the wheel, and to inscribe any mark; this being likewise coated with glaze, the vessel is ready for the furnace. The pieces of porcelain are packed in clay seggars to protect them from injury, and placed according to the degree of heat which each specimen requires. The furnace is then lighted, the entrance walled up, and it is kept supplied with wood during a night and a day, when it is allowed to cool and the porcelain removed. If enamel colours are to be applied it then passes into the hands of the painters, who are very numerous and each confined to his own special detail; any gilding or silvering is added at this stage. It is then baked again, at a much lower temperature, in a small muffle or an open furnace. It should be mentioned that the glaze is formed of Pe-tun-tse mixed with fern ashes and lime, but other materials are occasionally used, for instance Hwa-chi (steatite) is employed, sometimes mixed with the glaze, as well as sometimes with the paste of the porcelain. Any colours which will bear to be highly fired and are required to cover the whole surface are mixed with the glaze before it is applied.

There is considerable difficulty in distinguishing glazed vases of Chinese pottery from true porcelain, as the coloured glaze in many cases conceals the material, and the thickness prevents their being translucent, a distinguishing quality of porcelain. The substance of many of the vases is coarse, sometimes grey or even red, and such as would, in European fabrics, be termed stoneware. By Chinese writers, however, no distinction seems to be made, and even enamels on copper are included in the term they use for porcelain. It has, therefore, been thought best to class together glazed Chinese pottery and porcelain, though some of the specimens are undoubtedly stoneware.

CATALOGUE.

CLASS I.—CHINESE PORCELAIN NOT PAINTED.

Section A.—Plain White.

White or uncoloured porcelain may be divided into two kinds. 1st. Ordinary porcelain which has been made and glazed in the usual manner with the intention of being painted in surface colours, but to which the decoration has not been applied; and 2nd, porcelain made to remain white, and not intended to be decorated.

The former has rarely been sent in that state out of the country, unless especially ordered, which we shall see must have been the case in the earlier part of the 18th century. It requires no particular description as it does not differ in paste or form from decorated specimens.

The second class, to which most of the specimens here described belong, differs considerably from other Oriental porcelain; the paste is usually of a creamy white resembling ivory, the glaze seems closely blended with the paste, and has a satiny texture, like the surface of soft-paste porcelain; the decorations consist of ornaments in high relief, usually of an archaic character, or of engraved designs, which frequently cannot be distinguished without holding the specimens up to the light. We find in this material, oval or octagonal cups, which in some instances are made to imitate cups carved out of rhinoceros horn. There are also statuettes of the goddess Kwan-yin, and other Buddhist divinities, figures of lions, cocks, and other animals, as well as small seals of a quadrangular shape, surmounted by figures of animals, to which attention has been much directed by the reported discovery of one or two of them in Irish bogs.

It is probable that these specimens are of the same kind as the white porcelain stated to have been made during the earlier dynasties, or more modern imitations of them. A manufactory existed under the Ming dynasty in the district

of Te-hwa, where white porcelain, *pe-tse*, appears especially to have been made. The cups are described as having slightly recurved edges and considerable lustre, but very thick, and the statuettes of Buddha as being well modelled.

This kind of porcelain is known in France under the name of "blanc de Chine," and was much esteemed in the 17th and 18th centuries, and still more in Spain. It would appear also to have some value in China, as one of the Hong merchants, after making many magnificent presents to an English gentleman, gave him as an object of great value a white cup of this kind, enclosed in a case lined with silk.

Among the products of the earliest manufactories of European porcelain we frequently find imitations of these white wares, and those made at St. Cloud and Chelsea are fairly successful. Some of the specimens have been erroneously ascribed to Plymouth.

BOWL. One of a pair. Thin ivory white Chinese porcelain. Very small base and wide rim, in which are six indentations. Inside are two five-clawed dragons very faintly engraved in the paste and glazed over. In the centre an inscription, also engraved under the glaze, in an ancient seal character, being the mark of the period Yung-lo, 1403–1424. H. $2\frac{3}{4}$ in., diam. $8\frac{1}{2}$ in. [Pl. II. 23.] 1.

This kind of vase is noticed in the History of King-te-chin (pp. 199, 263), as having been called To-t'aï khi, and as having been first made during the period Yung-lo. The mark as engraved is taken from the companion specimen, being nearly obliterated on that exhibited.

CUP FOR LIBATIONS, oval. Ivory white Chinese porcelain; the feet formed of stems, from which spring branches of prunus and magnolia; inside is pricked the Chinese character *Yuh*, "Jade," which being also a surname is perhaps the name of an owner. H. $3\frac{1}{2}$ in., diam. $4\frac{3}{4}$ in. by 4 in. 2.

CUP FOR LIBATIONS, oval. Ivory white Chinese porcelain, with moulded ornaments, consisting of branches, a fish, kylin, &c., on the bottom is pricked the Chinese character *Lew*, being probably the name of an owner. H. 3 in., diam. $5\frac{1}{2}$ in. 3.

TWO CUPS FOR LIBATIONS. Ivory white Chinese porcelain, with moulded ornaments, consisting of branches of prunus, a stag, stork, dog, head of dragon, &c. H. $2\frac{1}{4}$ in., diam. 4 in. 4.

CUP FOR LIBATIONS. Ivory white Chinese porcelain, with moulded ornaments, a dog, a fir-tree, head of dragon, stag, and stork. H. $2\frac{1}{4}$ in., diam. 4 in. by 3 in. 5.

CUP FOR LIBATIONS, oval. Ivory white Chinese porcelain, with ornaments in relief; branches of prunus, and another tree. H. 2½ in., diam. 4 in. by 3¼ in. 6.

CUP FOR LIBATIONS, oval. Ivory white Chinese porcelain, moulded in the form of a flower, on which are sprigs in relief; five knobs form the feet. H. 2¼ in., diam. 3¾ in. by 3¼ in. 7.

CUP FOR LIBATIONS, oval. Ivory white Chinese porcelain, moulded on the outside with leaves and insects in relief. H. 2 in., diam. 4 in. 8.

CUP FOR LIBATIONS, oval, resting on three small feet. Ivory white Chinese porcelain. On each side five Chinese words engraved in the paste, which appear to be verses. H. 1⅞ in., diam. 2¾ in. by 2¼ in. 9.

CUP, eight-sided. Ivory white Chinese porcelain; on each side a figure in low relief; on the bottom is impressed an ornament. H. 2 in. 10.

CUP, oblong, eight-sided. Ivory white Chinese porcelain; under the glaze are impressed faint outlines of horses. H. 2¼ in., L. 3¾ in. 11.

CUP, oblong, eight-sided, with four small feet. Ivory white Chinese porcelain; on one side four Chinese characters, *Lŭh shang tung lo.* "Amidst the green wine cups we rejoice." H. 1¾ in., diam. 2¾ in. by 2½ in. 12.

CUP, with broad flutes. Ivory white Chinese porcelain; on one flute is impressed a stork, and on the opposite one a branch; on the bottom is impressed a seal character. H. 1¾ in., diam. 2½ in. [Pl. V. 61.] 13.

CUP, leaf-shaped, with handle, resting on three leaves moulded in slight relief. Ivory white Chinese porcelain. H. 1¼ in., L. 2½ in. 14.

VESSEL. Ivory white Chinese porcelain. Shallow circular bowl with a projection in the centre to hold a joss-stick; around it are in high relief a crab, a prawn, a beetle, and leaves; the edge crinkled. H. 1¼ in., diam. 3¼ in. 15.

FIGURE OF A CRAB resting on a lotus leaf. Ivory white Chinese porcelain; the stem of the leaf terminates in a flower. L. 6½ in. 16.

BASIN, with cover and stand; eight-sided, with ornaments moulded in relief. Ivory white Chinese porcelain. The basin has eight feet and four handles; each side is ornamented with three bands enclosing scrolls and other devices of an ancient bronze

style; the cover has a knob at each angle, and is ornamented with an iris surrounded by prunus, the spaces between are pierced; the central knob is wanting. The stand has a raised knob at each angle, and eight low feet; in the centre is a large flower surrounded by small detached scrolls, all impressed; on the outside are panels like those on the bowl. H. 4¾ in., diam. of stand, 6¾ in. 17.

A similar specimen is engraved in Marryat (1868), p. 387, as Plymouth.

TWO CUPS. Ivory white Chinese porcelain, with outer pierced coatings, among which occur seal characters. H. 2 in., diam. 3¼ in. 18.

TWO CUPS. Ivory white Chinese porcelain, each consisting of a plain cup with an outer pierced coating. H. 2¼ in., diam. 2¾ in. 19.

GLOBULAR VASE. Ivory white Chinese porcelain; pierced in a pattern formed of intersecting circles. H. 2 in., diam. 2¾ in. 20.

FIGURES OF LIONS, a pair. Ivory white Chinese porcelain; they are of grotesque form seated on their haunches with collars round their necks, resting their fore feet on a ball, near which, in one of them, is a cub; at the sides conical tubes to hold joss-sticks; quadrangular pedestals. H. 13 in. 21.

FIGURE OF A KYLIN. Ivory white Chinese porcelain; it rests on a leaf-shaped pedestal, with a tube for a joss-stick by its side. H. 3 in. 22.

EIGHT SEALS. Ivory white Chinese porcelain; each in the form of a cube, on which an animal is seated. On the under surface are inscriptions in the seal character, sometimes in relief and sometimes sunk. H. 1⅛ in. 23.

A similar one is engraved in Marryat (1868), p. 281. See also Notices of Chinese seals found in Ireland, by Edmund Getty. Dublin. 1850.

SEAL, oval. Ivory white Chinese porcelain, surmounted by a rabbit. No stamp. H. ⅞ in. 24.

STATUETTE of the goddess Kwan-yin, seated on a lotus flower, and holding in one hand a peach. Bluish-white Chinese porcelain. H. 5¼ in. 25.

VASE, six-sided, of white Chinese porcelain, with ornaments copied from bronze; on the front and back panels is a symbol (standard ?), below which the waves of the sea, and above a phœnix in full relief; on the side panels are dragons with the waves of the sea below them; two looped handles with pendent rings fastened to the vase. H. 12 in. 26.

PAIR OF CUPS. White Chinese porcelain; on the outside five medallions with figures in biscuit in high relief; in one of them the god of Longevity; in each of the others two figures standing, probably the *Pa-sien* or eight immortals; between the medallions is pierced fretwork. H. 1¾ in., diam. 3¾ in. 26*a*.

CUP AND SAUCER. White Chinese porcelain, very thin, ornamented inside with a chrysanthemum flower, moulded in very low relief. Diam. 3 in., 4½ in. 27.

CUP AND SAUCER, of thin white Chinese porcelain, slightly moulded in relief, in the form of the flower of a nelumbium or water-lily. Inside an impressed ornament. Diam. 3½ in., 5¼ in. 28.

CUP AND SAUCER, of thin white Chinese porcelain, slightly moulded in relief in the form of a flower; and thick COFFEE CUP of the same pattern. Diam. 3½ in., 5¼ in., 2½ in. 29.

COFFEE CUP, of rude make. Ivory white Chinese porcelain, simple handle, rounded base, band round lower part. H. 2½ in., Diam. 1½ in. 30.

This has been considered by some to have been made at Fulham.

TWO SAUCER DISHES. Chinese porcelain, with gilt designs outlined in brown; three phœnixes and four detached flowers. Diam. 8¼ in. 31.

TWO BRICKS, of white Chinese porcelain; section in the form of L; one face glazed. From the famous porcelain tower near Nankin, now destroyed. It was commenced under the Emperor Yung-lo, and completed in 1430. It was about 240 feet high. L. 10½ in., 5¾ in., W. 5 in., H. 3 in. 32.

This celebrated pagoda was not really built of porcelain. It consisted of nine stories faced with enamelled bricks of five colours; the only bricks made of porcelain were the white, the rest being merely glazed pottery. (See Nos. 921, 922.)

VERY SHALLOW VASE, of white Chinese porcelain, with a dull band round the mouth and base, coloured brown, and engraved with scroll and fret patterns. H. 1½ in., diam. 4¼ in. 33.

SNUFF BOTTLE. White Chinese porcelain; double casing, the outer pierced and moulded with the seal character, *Show*, "Longevity," accompanied by two bats, emblems of Happiness. H. 2¾ in. 33*a*.

SECTION B.—SINGLE COLOURED GLAZES.

The vases and other objects glazed over with single colours are among the most original and decorative objects produced in porcelain, and were much appreciated by the collectors of the last century.

The tints are very numerous; we find, for instance, sea green or celadon, yellow, red, blue, purple, brown, black, and several variegated hues. These glazes owe their colour to various metallic oxides, of which an account may be found in the history of King-te-chin, Book VI., Sect. XI. The exact tint must be in some measure due to the amount of firing which the vase has undergone, and the mottlings and other variations of colour which they present must have been to a certain extent accidental.

Among these simple colours the first place must be assigned to the bluish or sea-green tint, termed by the French *céladon*. It is probably of considerable antiquity, and it is remarkable that the earliest specimen of porcelain that can now be referred to as having been brought to England before the Reformation, viz., the cup of Archbishop Warham, at New College, Oxford, is of this kind. By the Persians and Turks it is termed *mertebani*, and it is much valued by them as a detector of poisonous food. Specimens of this porcelain were sent to Lorenzo de' Medici in 1487 by the Sultan of Egypt. It owes its preservation no doubt to its great thickness. The surface is sometimes covered with impressed or engraved patterns filled in with the glaze. In Japan, where it is esteemed, it is known as *Seiji*.

Yellow glazed porcelain is much valued by collectors, owing to the supposed scarcity of specimens of this colour, it being the imperial colour of the later dynasties.

The red glaze is of considerable antiquity; some of the vases made under the Sung dynasty at Tsing-cheou are mentioned as resembling chiselled red jade. One tint, the *sang de bœuf* of French collectors, is much valued in China. A specimen, possibly genuine, is exhibited as No. 44. Occasionally portions of red glazed vases appear purple, owing probably to a different chemical condition of the colouring matter in those parts. This variety is called by the Japanese *Shinsha*.

Blue glazes must have come into use in very early times, as blue is stated to have been the colour of the vases of the Tsin dynasty (A.D. 265–419). The tints appear to have varied greatly, one of the most celebrated being the blue of the sky after rain, which was the tint selected for the use of the palace by the Emperor Chi-tsung (954–959). Specimens with a deep blue glaze are known in Japan as *Ruri*.

The purple glaze is another beautiful variety. Specimens of this colour are mentioned as early as the Sung dynasty (960–1279). The brown and coffee coloured glazes

do not appear to be very ancient, as Père d'Entrecolles, writing in 1712, mentions them as recent inventions.

A brilliant black glaze is by no means common, excepting where it is used in combination with gilding, and is probably not very ancient, as a brilliant black is said to have been invented under the reign of the Emperor Keen-lung, 1736–1795. It differs from the black ground of the painted wares which are of a dull black glazed over with green.

The variegated and mottled glazes may properly be included under this head, as they owe their appearance not so much to a difference in the colouring matter as to the mode in which it is applied. They are called by the French *flambé*, and were no doubt originally accidentally produced. According to Père d'Entrecolles, second letter, 1722, s. xi., such vases are called *Yao pien*, or transmutation vases. In Japan they are known as *Namako*. Three vases in this collection, Nos. 64, 717, and 718 are attributed to the Sung dynasty, and if so may be specimens of the Kien-Yao, or porcelain of Kien-chow, which is described as being of pale black, sprinkled with yellow spots.

It is probable that many of the specimens which are covered with single glazes are of a coarse ware, rather a kind of stoneware than true porcelain. Some of the glazes have been applied at a somewhat lower temperature, called by the French *demi-grand feu.*

INCENSE BURNER. Chinese porcelain, green celadon. It is in the form of a small temple, with a quadrangular base, on which are two horses and flowers in very slight relief; on this rests the cover, shaped like a roof, supported on four columns, below which is a nelumbium fruit pierced for the smoke to escape; it is surrounded by an openwork gallery; on the roof are six dragons' heads in full relief, coloured to imitate bronze. H. 9½ in. 33*b*.

SAUCER DISH, of very thick Chinese porcelain, green celadon, with ornaments slightly impressed; in the centre a large flower, round the sides leafy scroll work. Brought from the island of Rhodes. Diam. 13½ in. 34.

DEEP PLATE. Chinese porcelain, of massive fabric, covered with dark green celadon glaze; in the centre a sprig of flowers, around which a band of scored flutings. Diam. 9½ in. 35.

LARGE BOWL, with detached openwork stand. Chinese porcelain of massive fabric, covered with green celadon glaze; the bowl is ornamented inside and out with flowers and scrolls of a formal pattern; the stand is formed of leaves moulded in relief. H. of bowl, 5½ in. Diam. of bowl, 15½ in. H. of stand, 6½ in. Diam. of stand, 9½ in. 36.

VASE, with cylindrical neck, and two handles with rings attached to them. Chinese porcelain, covered with green celadon glaze. H. 9 in. 37.

PEAR-SHAPED VASE, with two handles in the form of elephants' heads. Chinese porcelain, covered inside and out with a full yellow glaze. H. 13 in. 38.

THIN BOWL. Chinese porcelain, covered inside and out with a pale yellow glaze. Mark of the period Hung-che, 1488–1506. (3.3.) H. 3¼ in., diam. 7¼ in. [Pl. I. 8.] 39.

THIN BOWL. Chinese porcelain, covered inside and out with a pale yellow glaze. Mark of the period Kea-tsing, 1522–1567. (3.3.) H. 3¼ in., diam. 7¾ in. [Pl. I. 10.] 40.

PAIR OF SHALLOW BOWLS. Chinese porcelain, covered inside and out with a full yellow glaze. Mark of the period Kea-tsing, 1522–1567. (3.3.) H. 2¼ in., diam. 8 in. [Pl. I. 10.] 41.

PAIR OF SAUCERS. Chinese porcelain, covered with yellow glaze. Mark of the period Kea-tsing, 1522–1567. (2.2.) H. 5 in. 42.

PAIR OF BOWLS. Chinese porcelain, with faintly engraved patterns, representing five clawed dragons with waves beneath them; covered inside and out with pale yellow glaze. Mark of the period Kang-he, 1661–1722. (3.3.) H. 2½ in., diam. 4¾ in. [Pl. II. 14.] 43.

The peculiarly hazy look of the glaze over the mark closely resembles Japanese porcelain.

BOTTLE. Chinese porcelain; covered with a deep but brilliant red glaze. H. 8½ in. 44.

This specimen is from Mr. A. B. Mitford's collection, and is thus described in the catalogue:—"A bottle: *Lang yao tzé*, porcelain from the Lang furnace. The Lang family were a family of famous potters who possessed the secret of this peculiar glaze and paste. They became extinct about the year 1610; and their pottery is highly esteemed, and fetches great prices at Pekin. The Chinese have never been able successfully to imitate this ware."

BOTTLE. Chinese porcelain, with globular body and narrow neck, covered with a light red glaze. Mark of the period Kang-he, 1661–1722. (3.3.) H. 10 in. [Pl. II. 14.] 44*a*.

BOTTLE-SHAPED VASE. Chinese porcelain, covered with a pale red glaze, assuming the form of a sprinkled pattern. Mark in the seal character of the period Yung-ching, 1723–1736. H. 11½ in. [Pl. III. 25.] 45.

PAIR OF BOTTLES, with narrow necks. Chinese porcelain, covered with a deep red glaze. H. 8 in. 46.

PAIR OF BOTTLE-SHAPED VASES. Chinese porcelain, covered externally with a deep red glaze. Mark in the seal character of the period Taou-kwang, 1821–1851. H. 12 in. [Pl. III. 29.] 47.

PAIR OF BOWLS, with covers. Chinese porcelain; the outsides of both of a rich ruby colour, the insides plain white. Mark on bowls and covers of the period Keen-lung, 1736–1795, in the seal character. H. 3½ in., diam. 4¼ in. [Pl. III. 26.] 48.

SQUARE VASE, with swelling body, small foot and neck. Chinese porcelain; the outside covered with a glaze varying from a deep liver colour to a pale grey. H. 13¼ in. 49.

VASE, with wide mouth and foot. Chinese porcelain; the outside covered with a wavy glaze, reddish brown and grey, with darker spots. Mark, stamped, in the seal character, too complicated to be deciphered. H. 5¼ in. [Pl. VI. 69.] 50.

FLAT BOTTLE. Chinese porcelain, singularly shaped, somewhat in the form of an obelisk or sceptre passing through a circle; covered with a mottled grey and red glaze; on the flat sides ornaments in relief, among which are two constellations. H. 8½ in. 51.

BOTTLE. Chinese porcelain, covered externally with a brilliant brownish black glaze. H. 12½ in. 52.

PAIR OF EWERS, with covers. Chinese porcelain, with flowing spouts and handles, covered with a deep black glaze, with traces of gilding, Chinese seal characters, birds, &c. H. 7¾ in. 53.

PAIR OF CANDLESTICKS. Chinese porcelain, covered with a dark brown glaze; each has three feet; around the stems a dragon in relief, above which is a lotus leaf once forming the base of a pricket; the latter has been replaced by a nozzle, apparently of Böttcher ware; mounted in ormolu. H. 6¾ in. 54.

VASE. Chinese porcelain, moulded in relief; the body ribbed, the upper part with stiff leaves and borders of a bronze pattern, covered entirely with bright brown glaze. H. 13 in. 55.

BASIN. Chinese porcelain, coated outside with a brownish bronze colour, inside plain. Mark of the period Heen-fung, 1851–1862. (3.3.) H. 3½ in., diam. 6 in. [Pl. II. 19.] 56.

HEXAGONAL BOTTLE. Chinese porcelain, covered with olive green to imitate bronze, and decorated with gold; it has two small handles in the form of monsters; on the body are six panels with storks, above which the same number of panels with phœnixes; below are arabesques; on the foot and lower part of the neck a band of a bronze pattern, with the Chinese

character *Show*, "Longevity," at intervals; on the neck arabesques, beadwork, &c. Mark in gold, in the seal character, of the period King-te, of the Sung dynasty, 1004–1007. H. 14½ in. [Pl. II. 22.] 57.

The style of execution renders it probable that this specimen was made in the 18th century; perhaps copied from bronze.

EIGHT-SIDED BOTTLE, fluted. Chinese porcelain, covered with an olive brown glaze to imitate bronze. H. 7¼ in. 57*a*.

FLUTED BOTTLE of a kind of stoneware, covered with a pale lilac glaze. This bottle was obtained at Pekin, and has been pronounced by Chinese antiquaries to belong to the Yuen dynasty, 1206–1368. H. 3⅓ in. 58.

BOWL. Chinese porcelain; covered with deep purple glaze; on the outside, a portion of the glaze has been removed on the wheel, probably in Germany, so as to produce an engraved design in white; viz., a bird on a bunch of fruit, through which is passed a ribbon tied at each end into an elaborate bow; the rest of the bowl has scrolls terminating in flowers. H. 3 in., diam. 6¾ in. 59.

TEAPOT of Chinese porcelain, in the form of a peach, with handle and spout, and an opening in the bottom communicating with a tube through which the liquid is poured into the vessel; it is covered with a deep purple glaze. H. 5 in. 60.

VESSEL of Chinese porcelain in the form of a chrysanthemum flower half closed, glazed inside and out with a brilliant lapis blue. H. 1¾ in., diam. 2½ in. 61.

CYLINDRICAL MATCH POT. Chinese porcelain, covered with a dull blue glaze, with two dragons and small clouds in outline, scratched through the colour before firing. Mark *Ya wan*, "An elegant rarity." H. 5¼ in. [Pl. V. 47.] 62.

TWO PLATES, with wavy edges. Chinese porcelain; the whole fronts and the backs of the borders are covered with mazarine blue, with designs traced in gold; in the centre the character *Show*, "Longevity," in clouds, surrounded by five lions. Mark, *Luh-i tang*, "Luh-i Hall." Diam. 8¼ in. [Pl. IV. 33.] 63.

PAIR OF EWERS. Chinese porcelain, covered with a dark blue glaze; the surface of the bodies has been ornamented with chrysanthemums in gold, and scrolls in silver; old metal mounts. H. 10 in. 63*a*.

OVIFORM VASE, with spreading base and no neck. Dense red Chinese ware, covered with a mottled glaze of a dark greenish blue with yellow specks. Mark stamped in the clay, *Koh Ming Tsiang chi*, "Made by Koh Ming Tsiang." This is said to be as old as the Sung dynasty, 960–1278. H. 11½ in. [Pl. VI. 71.] 64.

PAIR OF VASES, with monsters' heads forming handles. Chinese porcelain, covered with mottled bluish green. Mark of the period Keen-lung, 1736–1795. (3.3.) H. 4⅞ in. [Pl. II. 16.] 65.

SECTION C.—GLAZES OF SEVERAL COLOURS.

It has been convenient to place together specimens on which glazes of several colours appear, although they may not have been all applied at the high temperature to which the vases with single glazes have been subjected. The designs upon them can scarcely be considered painted, and therefore it is convenient that they should form a class apart. It is probably to this kind of porcelain that Père d'Entrecolles refers in his second letter, s. xiv., from which it appears that the process of making it varies somewhat from the ordinary one. The vessels are burnt before being glazed, and the colours applied, mixed with what he terms "poudre de cailloux."

VASE, with small neck. Chinese porcelain, with ornaments executed in raised outlines, filled in with yellow and turquoise on a dark blue ground; on the lower part waves from which spring water plants; on the upper part an interlacing pattern of beads and amulets. H. 16¼ in. 67.

This may possibly be Japanese, compare Nos. 465*a* to 465*c*; but it is evidently much older than those specimens.

TWO-HANDLED VASE. Chinese porcelain, with chrysanthemum flowers in low relief growing up from the base, and with flying insects around them; the handles in the form of elephants' heads and trunks. The ground of the outside of the vase is covered with a turquoise glaze passing in places into green. The flowers are sometimes of a pale yellow, sometimes, together with the leaves, coloured maroon; the elephants' heads are maroon; inside and bottom coated with a dirty yellow glaze. H. 18 in. 68.

This may also be Japanese and modern.

VASE, with small neck, the body widening towards the upper part. Chinese porcelain; on it are engraved two dragons among clouds, coloured green on a yellow ground. Mark of the period Wan-leih, 1573–1620. (3.3.) H. 15 in. [Pl. I. 12.] 69.

BOWL. Chinese porcelain; the inside plain, the outside with two five-clawed dragons floating in clouds above the sea, all faintly engraved in the paste and coloured purple; these are relieved by a brilliant green ground. Mark of the period Kang-he, 1661–1722. (3.3.) H. 2¾ in., diam. 6 in. [Pl. II. 14.] 70.

QUADRANGULAR VASE. Chinese porcelain, with ornaments in relief, consisting of the mystical trigrams known as the Pa-kwa, placed two on each side, with the circular emblem, the Yang-ying, between them; these are coloured sea green and brown relieved by a blue glazed background. H. 9¾ in. 71.

PAIR OF FIGURES OF LIONS, standing on leaves. Chinese porcelain; one of them green with maroon mane and small yellow cub by its right front paw; the other yellow, with a green mane and moveable green ball under its left front paw; H. 3¾ in. 72.

PAIR OF SMALL TRAYS, of Chinese porcelain; they are formed of the leaf, stem, and bud of the nelumbium, covered with green glaze, and enclosing water insects, modelled in relief, and glazed in various colours. L. 4 in. 73.

FIGURE OF A PARROT, of Chinese porcelain, coloured green, and resting on a yellow rock. H. 2¾ in. 74.

SAUCER DISH. Chinese porcelain, with engraved designs, representing four branches of flowers, coloured maroon, green, and white, on a deep yellow ground; outside deep yellow. Mark, a quatrefoil-shaped symbol. Diam. 8¼ in. [Pl. IX. 106.] 74*a*.

SAUCER DISH. Chinese porcelain, with engraved designs, representing three flowering plants growing out of a rock, and coloured green, yellow, and maroon; outside deep yellow. Mark, a quatrefoil-shaped symbol. Diam. 6¾ in. [Pl. IX. 106.] 74*b*.

CLASS II.—CHINESE CRACKLE PORCELAIN.

This is one of the most peculiar productions of the art of the Chinese potter, and has not been successfully imitated elsewhere. Occasionally European pieces assume a crackled appearance, but this has not been intentionally produced, and has been subsequent to the baking.

There is a considerable variety in the coloured glazes which are thus crackled. Some colours, such as turquoise blue and apple green, seem nearly always to assume a crackled appearance; others, such as the reds, are rarely affected. The colour chiefly selected is a greyish white; the forms are archaic, and with ornaments in dark brown, occasionally gilt. The crackled appearance, though now always artificial, owes doubtless its origin in the first instance to accident, and at an early period. Some of the vases of the Sung dynasty (A.D. 960–1270), are noticed as being crackled. The productions of the two brothers Chang, who lived under that dynasty, were distinguished by one

being crackled and the other not. Crackled vases were called Tsui-khi-yao, under the southern Sung dynasty (1127–1279), and are thus described in the History of King-te-chin:—"The clay employed was coarse and compact, the vases were thick and heavy, some were of a rice white, others pale blue. They used to take some Hoa-chi (steatite), powder it, and mix it with the glaze. The vases exhibited cracks running in every direction as though broken into a thousand pieces. The cracks were rubbed over with Indian ink or a red colour, and the superfluity removed. Then was seen a network of charming veins, red or black, imitating the cracks of ice. There were also vases on which blue flowers were painted on the crackled ground."

A different mode of making the crackles is described in another Chinese work, and is as follows:—"After covering the vases with glaze, they are exposed to a very hot sun, and when they have become hot, they are plunged into cold water for a moment. On being baked they appear covered with innumerable cracks." The way in which the size of the crackle is regulated, seems to be indicated in one of the receipts for making crackle vases given in the History of King-te-chin, (p. 214), from which we learn that the material of the glaze was to be finely or coarsely washed, according to the size of the crackle required.

The difference between the paste and the thick glaze are well illustrated by fragments of ancient vases, some of which are exhibited. The interior is of a coarse paste, nearly resembling stoneware, and of a buff or even pale red colour. This is coated on both sides with a white material, in which alone the crackles appear. This illustrates a passage in the History of King-te-chin, where porcelain is spoken of as having red bones. Such vases would not be transparent.

OVAL LIBATION CUP. Chinese crackle porcelain, brownish, with moulded ornaments in relief, dog, stork, dragon's head, stag, &c. L. 3¾ in., H. 2¼. in. 75.

BOTTLE. Chinese crackle porcelain, greenish; two handles in the form of monsters' heads, and a band of various patterns in relief coloured dark brown. H. 7 in. 76.

BOTTLE. Chinese crackle porcelain, greenish grey, the crackles being few in number and far apart. Mark, in the seal character, of the period Yung-ching, 1723–1736. H. 9¾ in. [Pl. III. 25.] 77.

LOW VASE, with two handles in the form of monsters' heads bronzed over. Chinese porcelain; the outside of a grey blue, crackled; the upper part of inside also crackled; the cracks are filled in with brown. H. 2⅜ in., W. 4½ in. 78.

VASE. Chinese crackle porcelain, dark lavender. H. 6¾ in. 79.

GLOBULAR VASE. Chinese crackle porcelain, brown, with darker brown rim and base. H. 2½., diam. 4 in. 80.

VASE WITH NARROW NECK. Chinese porcelain, covered with a deep blue glaze, slightly crackled. H. 6¼ in. 81.

VASE of good form. Chinese porcelain, covered inside and out with a turquoise glaze, minutely crackled. H. 12¾ in. 82.

CIRCULAR STAND, resting on three legs: Chinese porcelain, covered with a turquoise glaze, slightly crackled. H. 1¾ in., diam. 5¾ in. 83.

OBLONG STAND, resting on four legs. Chinese porcelain, covered with a deep turquoise glaze, slightly crackled. H. 2½ in., W. 7 in. by 3½ in. 84.

PAIR OF SEMICIRCULAR STANDS, resting on three legs. Chinese porcelain, covered with a deep turquoise glaze, slightly crackled. H. 2¼ in., L. 10 in. 85.

TEAPOT of flattened form, with a peach on its cover. Chinese porcelain; the outer surface entirely covered with a turquoise glaze, slightly crackled. H. 3½ in., L. 7. 86.

FIGURE OF A PARROT. Chinese porcelain, covered with a brilliant turquoise glaze, slightly crackled; hole for joss-stick in right wing. H. 4¼ in. 87.

VASE, with small neck. Dense red Chinese ware, covered with a deep turquoise glaze, crackled, on which are designs painted in black; of a somewhat Persian character. Three panels: two enclosing figures, the third a stork; borders above and below. H. 10½ in. 88.

VASE, with narrow neck. Chinese porcelain, covered inside and out with a bright green glaze, crackled. H. 5¾ in. 89.

VASE, with narrow neck. Chinese porcelain, covered inside and out with a bright green glaze, crackled. Ormolu mount to foot. H. 4¾ in. 90.

VASE, barrel-shaped. Chinese porcelain, covered inside and out with bright green glaze, crackled. H. 4¼ in. 91.

PAIR OF SAUCER DISHES. Chinese porcelain, entirely covered with apple green glaze, slightly crackled; gilt edges. Diam. 9½ in. 92.

SAUCER. Very solid and coarse Chinese ware, crackled, and mottled with brown and grey. Mark stamped in relief, *I shing*, "Harmonious prosperity," probably a motto. Diam. 5½ in. [Pl. VI. 68.] 93.

SNUFF BOTTLE, moulded in relief. Chinese porcelain of a yellowish paste, slightly crackled; eighteen mythological figures, probably the Arhân, or immediate disciples of Buddha, resting on clouds, with a dragon above. H. 2½ in. 94.

SNUFF BOTTLE, with pierced outer casing, moulded in relief. Chinese porcelain, of yellowish paste, slightly crackled. A tangled mass of tree-stems and flowers; in the stopper is set a small ruby. H. 3½ in. 94*a*.

SNUFF BOTTLE, moulded in relief. Chinese porcelain, crackled; groups of vases and other emblems painted in colours on a diapered ground. Mark, in the seal character, of the period Kea-king, 1796–1821. H. 2⅝ in. [Pl. III. 28.] 95.

VASE, with two handles, in the form of monsters' heads. Chinese porcelain; on the body eight horses in various attitudes, in slight relief, and outlined in blue and brown; the ground is crackled, the cracks being filled in with a buff colour. These horses are probably intended to represent the eight famous horses of Muh Wang, a monarch of the Chow dynasty, B.C. 1001. H. 6 in. 96.

SAUCER DISH. Chinese crackle porcelain, grey, painted in colours, with a little gilding; a river scene; green border with symbols, interrupted by four medallions enclosing dragons. Diam. 8¼ in. 97.

THREE FRAGMENTS of Saucers. Chinese crackle porcelain. From the ruins of the palace at Bijapur, India, destroyed in 1689. They show the red colour of the inner body. 97*a*.

CLASS III.—CHINESE PORCELAIN WITH WHITE SLIP DECORATION.

In these specimens the white decoration seems to have been applied in a semi-liquid state, technically called "slip" or *engobe*, on a coloured ground. M. Jacquemart has attributed a similar vase to the workshops of Shiraz in Persia; but there seems to be no reason for this statement, although such specimens may have been made in China for the Persian or Indian markets, and the process was employed by the Persians in decorating their siliceous wares.

BOTTLE-SHAPED VASE, probably part of a narghili. Chinese porcelain, covered externally with a dark brown glaze, on which are moulded in low relief, in white, two fern plants. H. 11 in. 98.

VASE, bottle-shaped, probably part of a narghili. Chinese porcelain, covered externally with a dark brown glaze, on which are moulded in low relief, in white, two strange plants. H. 10¾ in. 98*a*.

Compare Jacquemart and Le Blant, Plate xix, Fig. 1.

BOTTLE-SHAPED VASE, probably part of a narghili. Chinese porcelain, covered with dark blue glaze, on which are moulded, in white, two branches of prunus. H. 12½ in. 99.

VASE, with swelling body, and two lions' heads in relief as handles. Chinese porcelain, covered with a greyish blue glaze, on which are moulded in slight relief, in white, two vases containing flowers. H. 10½ in. 100.

GLOBULAR JAR, with narrow neck. Chinese porcelain, covered with a greyish blue glaze, on which are moulded in slight relief, in white, two vases containing flowers, insects, &c. H. 9½ in. 101.

PAIR OF BOTTLES. Chinese porcelain, covered externally with a deep lavender glaze; on the front is a prunus tree worked on in slip, slightly raised. H. 9¾ in. 102.

CLASS IV.—CHINESE PAINTED PORCELAIN.

SECTION A.—PAINTED IN BLUE.

A large proportion of the specimens of Chinese porcelain which have found their way into collections are decorated simply in blue. We have already mentioned that the colour is painted on the unburnt clay before the glazing is applied, and that it assumes its brilliant appearance under the influence of the furnace. It is to this, no doubt, that it owes much of its charm, as the glaze preserves it from injury, and gives the object a fresh and clean appearance. It is probable that the earliest specimens of painted decoration on porcelain were executed in blue alone, and such paintings have retained their prestige among Chinese collectors. Various kinds of blue are mentioned in the History of King-te-chin, but most of those employed seem to be different preparations of cobaltiferous ores of manganese. Chinese writers state that in the period Ching-hwa (1465–1488) the supply of the finest blue failed. It is therefore likely that many of the specimens of fine blue

that bear the date of that period belong to a later time, and most probably to the period Kang-he, 1661–1722. At any rate, when we find such early dates on dishes, plates, and other objects of European forms, we may conclude that they are the productions of a far later time.

Blue and white porcelain has long been much esteemed in Holland, where it furnished the models for much of the glazed pottery made at Delft. In France but little attention seems to have been devoted to this class, and in England, till lately, so little was it esteemed that innumerable specimens, including even those of high quality, were hopelessly spoilt by being daubed over with red, green, and gold (unfortunately burnt in), in order to render them saleable. At the present moment, however, the collecting of blue and white has become greatly in fashion in this country, where probably it commands higher prices than can be obtained elsewhere.

PAIR OF TALL VASES. Chinese porcelain, painted in blue; Chinese interiors, apparently state ceremonies; on one of them the Emperor is represented, surrounded by the personages of his court, who are holding their sceptres before their faces; round the neck two bands of ornament. Mark of the period Ching-hwa, 1465–1488. (2.2.2.) H. 17½ in. [Pl. I. 6.] 103.

TALL VASE. Chinese porcelain, painted in blue; a Chinese interior, apparently an Emperor and Empress seated on thrones, with numerous attendants, at the door are horses; on the neck two branches of flowers. Mark of the period Ching-hwa, 1465–1488. (3.3.) H. 18½ in. [Pl. I. 6.] 104.

TALL VASE. Chinese porcelain, painted in pale blue; a Chinese scene containing various detached groups; in one of them a figure playing on an instrument; in another a figure writing, several looking at a scroll, &c.; on the neck two branches of bamboo. Mark of the period Ching-hwa, 1465–1488. (2.2.2.) H. 18 in. [Pl. I. 6.] 105.

VASE. Chinese porcelain, painted in blue; a pheasant on a rock, from which springs a flowering plant; in the sky two birds; narrow borders above. Mark of the period Ching-hwa, 1465–1488. (3.3.) H. 9 in. [Pl. I. 6.] 106.

BEAKER, with swelling centre. Chinese porcelain, painted in blue; on the body a grandee receiving the homage of a kneeling person; on the neck figures of warriors. H. 17½ in. 107.

BEAKER, with swelling centre. Chinese porcelain, painted in blue; three ranges of subjects; in the upper one a Chinese interior with figures writing, below this a garden scene, and at the bottom figures with poultry. Mark, a leaf. H. 18 in. [Pl. VIII. 91.] 108.

BEAKER, with swelling centre. Chinese porcelain, painted in blue; on the upper part four panels, enclosing, alternately, a landscape with deer, and vases, &c.; the lower range is similar, but the vases are represented as though in leaf-like compartments, with symbols beneath. Mark, a leaf. H. 18¼ in. [Pl. VIII. 91.] 109.

BEAKER, with swelling body. Chinese porcelain, painted in blue; on the body and neck four panels enclosing Chinese domestic scenes and ceremonies. H. 18 in. 110.

BEAKER, with slightly swelling body. Chinese porcelain, painted in blue; thirty-two panels enclosing Chinese groups of figures, chiefly ladies and children, or flowers, placed alternately. Mark, the leaf symbol. H. 20¾ in. [Pl. VIII. 94.] 111.

BEAKER, with slightly swelling body. Chinese porcelain, painted in blue; thirty-two panels enclosing a flowering tree, all repetitions of the same design; the blue portions are shaded in parallel lines. Mark, the leaf symbol. H. 19½ in. [Pl. VIII. 94.] 112.

BEAKER, with expanding mouth. Chinese porcelain, painted in blue; a Chinese scene, in which are seven figures. H. 16½ in. 113.

CYLINDRICAL JAR. Chinese porcelain, painted in blue of fine colour; groups of vases, some of them containing flowers, and trees growing out of pots. H. 17 in. 114.

PAIR OF CYLINDRICAL JARS. Chinese porcelain, painted in blue of various tints; on the body a design in four bands, alternately stiff arabesques in blue on a white ground, and patterns in white on a pale blue ground; of the latter the upper one consists of two dragons holding up fanciful branches; on the necks stiff leaves. H. 11 in. 115.

CYLINDRICAL JAR, slightly widening at the lip. Chinese porcelain, painted in blue; rocks, flowers, and insects. H. 5¼. 116.

VASE. Chinese porcelain, painted in blue; two figures on horseback pursuing a hare. Mark of the period Kea-tsing, 1522–1567. (3.3.) H. 8 in. [Pl. I. 10.] 117.

VASE. Chinese porcelain, painted in blue; two horsemen with shaven heads hunting hares. Mark of the period Kea-tsing, 1522–1567. (3.3.) H. 8 in. [Pl. I. 10.] 118.

PAIR OF VASES. Chinese porcelain, painted in blue; four figures of Chinese ladies. Mark, *Chin*, "A pearl." H. 3¾ in. [Pl. V. 56.] 119.

VASE. Chinese porcelain; on the body are six flutes in relief, painted in blue; on each flute a plant growing out of rocks. Mark *Yuh*, "Jade." H. 4½ in. [Pl. V. 55.] 120.

VASE. Chinese porcelain, painted in dark blue; two tigers in a landscape; at the back a bamboo plant growing out of a rock. H. 17 in. 121.

PAIR OF OVIFORM VASES. Chinese porcelain, painted in blue; with landscapes, rocks, and water; very white paste. H. 11½ in. 122.

OVIFORM VASE. Chinese porcelain, painted in blue; a Chinese landscape. H. 7¾ in. 123.

PAIR OF JARS, with covers. Chinese porcelain, painted in blue, with birds on rocks; flowers on covers. H. 11 in. 124.

PAIR OF BEAKERS, with swelling centres. Chinese porcelain, painted in blue; a bird on a rock, from which grows a flowering plant. H. 9¾ in. 125.

BEAKER, with swelling centre. Chinese porcelain, painted in blue; two birds on a rock, from which grows a flowering plant. H. 9¾ in. 126.

BEAKER, with wide mouth, and raised band towards the lower part. Chinese porcelain, painted in blue; a running pattern of flowers and stems. H. 7¾ in. 127.

BEAKER. Chinese porcelain, painted in blue; Chinese scene; two figures, two tall trees, &c., in a landscape. H. 10¼ in. 128.

PAIR OF BEAKERS, cylindrical, with very slightly indicated band about a third from the base. Chinese porcelain, painted in blue; rocks and flowers, on which a bird; below, stiff scrolls and flowers; and still lower, leaves pointing downwards. H. 8¾ in. 129.

FOUR BEAKERS, with expanded tops. Chinese porcelain, painted in blue; on each four Chinese figures, a lady with female attendant holding a large fan, and two men with presents covered with cloths; below flowers, rabbit, &c. Mark of the period Ching-hwa, 1465–1488. (2.2.) H. 5¼ in. [Pl. I. 7.] 130.

PAIR OF BEAKERS, square. Chinese porcelain, painted in blue; in the centre is a quadrangular projection, on which are four panels representing Chinese interiors, with two figures in each; they rest on an expanding foot painted with flowers growing out of rocks; the upper portions also expand to a still greater

width, each panel of which is ornamented with growing plants, birds, and insects; at the top and bottom borders of lozenge pattern. Mark, two figures. H. 10¼ in. 131.

A similar pair is in the collection at Blenheim.

VASE, bottle-shaped. Chinese porcelain, with the four-clawed dragon among clouds, faintly engraved in the paste, and filled in with blue. Mark of the period Ching-hwa, 1465–1488. (3.3.) H. 7½ in. [Pl. I. 6.] 132.

BOTTLE, six-sided. Chinese porcelain, painted in blue; on each side a quatrefoil medallion enclosing a fabulous animal; the remainder of the body ornamented with wicker pattern in white on a blue ground; above and below panels and borders with stiff ornaments. Mark, in the seal character, *Fuh kwei kia ki.* "Fine vase for riches and honours." H. 13 in. [Pl. VI. 67.] 133.

BOTTLE, flattened, with two handles. Chinese porcelain, painted in blue; on each side a peach tree and two storks; borders of wavy lines. H. 11 in. 134.

PAIR OF BOTTLES, gourd-shaped, in two stages. Chinese porcelain, painted in blue; on the projecting portions are figures and landscapes very rudely painted; between them a band with floral ornaments. H. 12¼ in. 135.

PAIR OF BOTTLES, with narrow necks. Chinese porcelain; the bodies are moulded in lobes in slight relief, and painted in dark blue; the lobes rudely represent pomegranates; between them a stiff floral pattern; above this is a band of diaper with white flowers, interrupted in one bottle by two medallions with water plants; in the other by two panels with cicadas; on the neck is a stiff floral pattern, leaves with the points downwards, and characters, apparently derived from ancient Sanscrit writing. H. 11 in. 136.

PAIR OF BOTTLES, with very depressed bodies and narrow necks. Chinese porcelain, painted in blue; stiff flowers, from which proceed minute tendrils forming a diapered ground. Mark of the period Seuen-tih, 1426–1436. (2.2.2.) H. 2¾ in. [Pl. I. 5.] 137.

PAIR OF BOTTLES, gourd-shaped. Chinese porcelain, painted in blue; on the body five-leaved flowers; on the neck similar flowers alternating with lozenges. Mark, a leaf. H. 6 in. [Pl. VIII. 91.] 138.

BOTTLE, with long neck. Chinese porcelain, painted in deep rich blue; figures of Chinese horsemen, a man in boat, landscape, &c. H. 6¼ in. 139.

BOTTLE, with straight neck. Chinese porcelain, painted in blue; branches of chrysanthemum and formal flowers. Mark of the period Ching-hwa, 1465–1488. (2.2.) H. 6 in. [Pl. I. 7.] 140.

BOTTLE, with raised band on neck. Chinese porcelain, painted in blue, with nankin yellow lines round band of neck. The body divided into four panels, containing alternately vases and landscapes; on the neck-band a diaper of concentric lozenges, interrupted by three medallions with books, &c.; leaf-like ornaments above, as well as a smaller neck-band. H. 10 in. 141.

SPRINKLER, with narrow neck. Chinese porcelain, painted in blue; two large sprigs of leaves, and two spikes of flowers, trailing downwards. H. 8½ in. 142.

GLOBULAR VASE AND COVER. Chinese porcelain, painted in blue; flowers and scrolls of chrysanthemum treated in a formal manner. Curious coarse ware, probably very ancient. An oriental silver knob on the cover. H. 16½ in. 143.

GLOBULAR POT AND COVER. Chinese porcelain, ornamented with flowering branches of the Chinese prunus (mei-hwa), in white on a bright blue ground, divided into irregular polygons by dark blue lines. H. 10½ in. 144.

PAIR OF DEEP BOWLS AND COVERS. Chinese porcelain, painted in blue in a formal pattern; on the covers gilt figures of monsters in relief. H. 10½ in., diam. 9 in. 145.

CYLINDRICAL VASE, for writing materials. Chinese porcelain, painted in blue; a title and 46 columns of Chinese writing, each containing 19 words. The title reads *Shin choo tih hien chin sung*, "An eulogy on the Emperors making choice of virtuous ministers." At the end the writer's name in a seal in red under glaze. Mark of the period Kang-he, 1661–1722. (2.2.2.) H. 6½ in., diam. 8 in. [Pl. II. 14.] 146.

CYLINDRICAL VASE, for writing materials. Chinese porcelain, painted in blue. A garden scene by moonlight; six men seated at a table, and two attendants; a third of the outside is covered with a Chinese composition, in six columns. Mark, *Wan chang shan tow.* "Scholarship lofty as the Hills and the Great Bear." H. 5¼ in. [Pl. V. 46.] 147.

These cylindrical vessels are employed by the Chinese to hold their pencils or brushes and other implements for writing. As a specimen of the style of the inscriptions to be found upon porcelain, it may be desirable to give a translation of that on this example, which has been kindly furnished by Professor Douglas:—"Heaven and earth "are the wilful associates of creation, [just as] light and darkness "are the passing guests of a hundred generations. Fleeting life "is like a dream; how long do we enjoy it? It was this considera- "tion which made men in olden times trim the midnight lamp "(*literally*, hold candles while the night sauntered on). And now, "Yang Chun invites us with smoke to illuminate the world with

" literature, to associate the fragrant gardens of the peach and the
" plum, and to talk of the happiness of a family gathering, and the
" eminent accomplishments of my younger brethren. All graciously
" join me, and as they chant and sing, I alone am ashamed; as
" they become merry I in solitude rejoice. Before with loud talk they
" have evolved plainly [their meaning] a scholar's feast is spread,
" and, sitting amid the flowers, we pass the goblet quickly, and
" drink till we are drunken. When the moon is not in its splendour
" how can one expatiate on it in ecstasy? But if the verses are not
" perfect we are fined the customary gold and the embarrassing
" wine."

INK APPARATUS. Chinese porcelain, painted in blue. It consists of an oblong slab for rubbing Indian ink, with a hole at one end for water; over this fits a loose cover, the top of which is decorated with one square and two circular compartments, containing Arabic inscriptions to the following purport: "Strive for excellence in penmanship, for it is one of the keys of livelihood," and the Persian word "Writing-case." The spaces are filled with formal scrolls. Mark of the period, Ching-tih, 1506–1522. (3.3.) L. 9¾ in., W. 5½ in. [Pl. I. 9.] 147*a*.

PEN-REST. Chinese porcelain, painted in blue; oblong base from which project five points diminishing in size from the central one. Blue decoration of scrolls, with the Persian word "Writing-case," divided into two panels. Mark of the period, Ching-tih, 1506–1522. (3.3.) H. 4½ in., L. 9 in. [Pl. I. 9.] 147*b*.

This specimen and the last are probably of the date with which they are inscribed; they were recently obtained in Pekin, and have therefore been probably made for a Chinese Mahomedan, not for exportation.

LOWER PART OF NARGHILI. Chinese porcelain, painted in blue; on the body four Chinese ladies, with trees between them; under the spout two rabbits. Mark in blue, *I-yew tang chi*. "Made at the I-yew Hall." H. 6 in. [Pl. IV. 37.] 148.

TALL EWER, with handle and straight spout. Chinese porcelain, painted in blue; on the body two fanciful animals in an archaic landscape; above, a band with flowers; grotesque figure on spout; band of flowers on handle. Mark, a hare. H. 13½ in. [Pl. XIII. 165.] 149.

EWER, with long straight spout. Chinese porcelain, painted in blue; on each side a fountain with a kylin at the base; around the circular foot a pattern of sea-waves; various ornaments on neck, handle, and spout. Mark, a white hare on a blue ground. H. 12½ in. [Pl. XIII. 165.] 150.

EWER, with long spout and broad handle. Chinese porcelain, painted in greyish blue with an archaic floral pattern. H. 11½ in. 151.

EWER, with long spout and broad handle; cover surmounted by a ring to attach it to a loop on the handle. Chinese porcelain, painted in blue; on each side a medallion enclosing a branch of

fruit; the rest of the decorations formal floral designs. Mark, in the seal character, of the period Keen-lung, 1736–1795. H. 11¾ in. [Pl. III. 26.] 151*a*.

EWER, with long spout and cover. Chinese porcelain, painted in blue; on each side a quatrefoil enclosing vases and symbols; between them symbols, and above a seal character for *Show* "Longevity;" on the lid three symbols. H. 8 in. 152.

EWER, with long spout and cover. Chinese porcelain, painted in blue; on each side a leaf-shaped panel, enclosing a domestic scene; on the cover two figures of boys. H. 8 in. 153.

PAIR OF EWERS, with covers. Chinese porcelain, of coarse paste, painted in greyish blue; grotesque figures form the handles, and there are scrolls in relief at the bases of the spouts; on the bodies a band of blue circles with white stars; above which rudely painted landscapes, and borders of various patterns. H. 12 in. 154.

PAIR OF TALL CYLINDRICAL MUGS OR TANKARDS. Chinese porcelain, painted in blue. Chinese scenes; on one a mandarin with attendant holding a fan, and a boy carrying a load; on the other, two figures and a landscape; borders of a running floral pattern. H. 8 in. 155.

JUG AND COVER. Chinese porcelain, painted in blue; on the body four ladies in a landscape; on the lid a boy; old mounting in metal gilt. H. 5½ in. 156.

BOWL, with slightly raised centre. Chinese porcelain, painted in blue; inside in the centre a lantern (?) round which are the Chinese cyclical characters; around a four-clawed dragon and a phœnix; border of small octagonal panels; outside six small medallions with rude figures, and trailing branches of flowers, similar border to inside; below the *pa-kwa* or mystical lines. Mark of the Sung dynasty, period Yuen-fung, 1078–1086. H. 2¾ in., diam. 7 in. [Pl. I. 2.] 157.

OCTAGONAL BOWL. Chinese porcelain, painted in blue; inside a medallion, with three Chinese figures in a landscape, and a border consisting of eight groups of plants, birds, &c.; on the outside eight panels with various scenes of Chinese life, and a border similar to that of the inside. H. 6 in., diam. 9½ in. 158.

BASIN. Chinese porcelain, painted in blue; inside a medallion with rock and trees, one of them the bamboo; outside Chinese garden scene, viz., a lady coming out of a house, three other ladies, one with candle. Mark of the period Seuen-tih, 1426–1436. (3.3.) H. 3¼ in., diam. 7¼ in. [Pl. I. 5.] 159.

PAIR OF BASINS, with wavy edges, and twelve raised lobes towards the lower part. Chinese porcelain, painted in blue; inside a medallion with a Chinese lady seated; outside, four single panels, in each of which a lady seated, and four double panels

with children playing; on each lobe a large flower. Mark, *Ki yuh pao ting chi chin*, "A gem among precious vessels of rare jade." H. 4½ in., diam. 8¼ in. [Pl. IV. 42.] 160.

BASIN, fluted in eight compartments. Chinese porcelain, painted in blue; on the outside, in each compartment, a lady in a landscape; inside a medallion with two boys, and a narrow border. Mark of the period Ching-hwa, 1465–1488. (3.3.) H. 3 in., diam. 6¼ in. [Pl. I. 6.] 161.

BOWL, with wavy edge, and recessed lobes in the lower part. Chinese porcelain, painted in blue; sprigs of flowers and flower branches. Mark, a five-leaved flower. Diam. 5¾ in. [Pl. IX. 104.] 161*a*.

PAIR OF BOWLS, with raised boss in the centre of each, and a band round the outside, of a key pattern, deeply indented. Chinese porcelain, painted in blue; inside round the central bosses eight symbols; at the sides a figure carrying a basket of flowers at the end of a pole, four times repeated; outside four branches of flowers. H. 3 in., diam. 7½ in. 162.

PAIR OF FLUTED BOWLS, with wavy edges. Chinese porcelain, painted in blue; inside five detached flowers, and a border of prunus flowers and symbols on a blue ground; outside formal pattern of flowers and symbols, alternating with standards; blue borders. Mark engraved in the paste, the word *Fuh*, "Happiness," enclosed in a gourd. H. 4 in., diam. 7½ in. [Pl. VI. 75.] 163.

BASIN. Chinese porcelain, painted in blue; inside a medallion with rock and flowers; border of stiff leaves and flowers; outside four panels, two with groups of vases, &c., the other two with rocks and flowers; between them flowers, &c. Mark *Fa*, "Prosperous." Mounted with two handles, in ormolu. H. 5 in., diam. 7¾ in. [Pl. VI. 73.] 164.

PAIR OF BOWLS ON FEET. Chinese porcelain, painted in blue; on the outside a running pattern of flowers and leaves; on the feet a leafy design. H. 4¼ in., diam. 4½ in. 165.

BASIN. Chinese porcelain, painted in blue; inside a medallion containing rock and plants; outside a Chinese landscape, with four ladies, one of them holding a candle. Mark of the period Yung-ching, 1723-1736. (2.2.2.) H. 3 in., diam. 7½ in. [Pl. II. 15.] 166.

This is exactly the same design as No. 159, and appears quite as old.

PAIR OF RICE BOWLS. Chinese porcelain, painted in blue; on each the same design, viz., eight mythological figures, each riding on an animal, probably ambassadors with gifts. Mark, in the seal character, of the period Kea-king, 1796–1821. (2.2.2.) H. 2¼ in., Diam. 5¾ in. [Pl. III. 28.] 167.

BASIN, COVER AND STAND, with two pierced handles and a knob. Chinese porcelain, painted in blue; on the bowl and stand Chinese ladies in a landscape; on the cover musical instruments, &c. Mark of the period Kang-he, 1661–1722. (3.3.) Diam. 5¼ in. and 8 in. [Pl. II. 14.] 168.

BASIN. Chinese porcelain, painted in blue; inside a sage holding a peach; outside, eight divinities, with the god of longevity riding on a stork. Mark, *Lin-yuh tang chi.* "Made at the Lin-yuh hall." H. 3¼ in., diam. 6¼ in. [Pl. IV. 40.] 168*a*.

BASIN. Chinese porcelain, painted in blue; the decoration consists of detached sprigs of flowers. Mark, *King-lien tang fang ku chi.* "Imitation of antiques made at the King-lien hall." H. 3 in., diam. 6 in. [Pl. IV. 41.] 168*b*.

BASIN. Chinese porcelain, painted in blue; inside flowers growing out of rocks, and butterflies; outside, rocks, plants, and birds; all coarsely painted. Mark, *Shun-tih tang chi.* "Made at the Shun-tih Hall." H. 4 in., diam. 7 in. [Pl. IV. 35.] 168*c*.

SAUCER-SHAPED DISH. Chinese porcelain, painted in blue; a phœnix standing before rocks and flowers; clouds on back of edges. Mark of the period Seuen-tih, 1426–1436. (3.3.) Diam. 12¾ in. [Pl. I. 5.] 169.

SAUCER-SHAPED DISH, with indented edge. Chinese porcelain, painted in blue; in the centre a medallion enclosing a fan-shaped panel with the figure of a lady, and a plant growing out of a vase, surrounded by eight symbols, the whole within a border of openwork; the sides are ornamented with eleven triangular blue compartments, with white floral patterns; on the back six symbols. Mark, a flower. Diam. 15 in. [Pl. VIII. 95.] 170.

SAUCER DISH, the border recessed into twenty-four panels of various widths. Chinese porcelain, painted in blue; in the centre a Chinese subject; on the border eight symbols divided by flowers; near the edge, flowers and leaves. Diam. 10¾ in. 171.

SAUCER DISH. Chinese porcelain, painted in blue; vases, flowers, tables, and other objects; blue border. Mark, the shell symbol. Diam. 11 in. [Pl. VII. 80.] 172.

TWO SAUCER DISHES. Chinese porcelain, painted in blue; five medallions with Chinese landscapes; between them the ground has a floral pattern, raised under the glaze; border of blue quatrefoils; brown edges. Diam. 11 in. 173.

SAUCER DISH. Chinese porcelain; large flowers, moulded in slight relief under the glaze; in the centre a flower and circle painted in blue; blue quatrefoil border; brown edge. Diam. 8¾ in. 174.

TWO SAUCER DISHES. Chinese porcelain, painted in blue; a basket containing flowers; border of quatrefoil pattern interrupted by four compartments, with flowers; on the outside, branches of fruit. Mark in the seal character. Diam. 8¼ in. [Pl. VI. 77.] 175.

TWO SAUCER DISHES, the sides divided into nine lobes. Chinese porcelain, painted in blue; in the centre a grasshopper, rocks, and flowers; on each lobe rocks and plants; on the outside nine flower sprigs; brown edges. Diam. 9 in. 176.

EIGHT SAUCER DISHES of fine quality, with wavy edges and fourteen depressed foliations in the border. Chinese porcelain, painted in blue; in the centre of each a varied Chinese subject, probably scenes from the life of a philosopher; in the foliations are alternately a flower and a symbol; border of detached sprigs; on the outside are detached sprigs on each foliation, above which alternate flowers and symbols. Mark of the period Ching-hwa, 1465–1488. (3. 3.) Diam. 8½ in. [Pl. I. 6.] 177.

TWO SAUCER DISHES, with wavy edges and fourteen depressed foliations in the border. Chinese porcelain, painted in blue; in the centre Chinese figures, viz., a child between two ladies; in each foliation a rose; border of detached sprigs; on the outside detached flowers on each foliation, and seven symbols placed alternately with a Chinese character. Mark of the period Ching-hwa, 1465–1488. (3. 3.) Diam. 8½ in. [Pl. I. 6.] 178.

TWO SAUCER DISHES, with wavy edges, and borders moulded in sixteen flutes. Chinese porcelain, painted in blue; in the centre Chinese subjects, two figures on horseback pursuing a hare, one of them is shooting with a bow and arrow, in the foreground a dog; border of a stiff pattern, with eight symbols in the spaces; on the outside a flower sprig on each flute. Mark of the period Ching-hwa, 1465–1488. (3. 3.) Diam. 7¾ in. [Pl. I. 6.] 179.

TWO SAUCER DISHES, with wavy edges, and borders moulded in sixteen flutes. Chinese porcelain, painted in blue; in the centre Chinese subjects, an archer on horseback shooting a rabbit, and a lady on horseback, with a falcon on her wrist; border of a stiff pattern, with eight symbols in the spaces; on the outside a flower sprig on each flute. Mark of the period Ching-hwa, 1465–1488. Diam. 7¾ in. [Pl. I. 6.] 180.

TWO SAUCER DISHES, with wavy edges, and sixteen depressed foliations in the borders. Chinese porcelain, painted in blue; in the centre Chinese figures; a youth kneeling before a seated figure of a sage; in the foliations are alternately a flower and a symbol; border of eight compartments, containing flowers; on the outside

a symbol on the alternate foliations, and compartments containing branches of fruit. Mark of the period Ching-hwa, 1465–1488. (3. 3.) Diam. 6½ in. [Pl. I. 6.] 181.

SAUCER DISH, with wavy edge and six double and twelve single depressed foliations in the border. Chinese porcelain, painted in blue. In the centre a circular medallion, containing a flower pattern; in the foliations stiff flowers; border of quatrefoil diaper interrupted by six storks; on the foliations outside, stiff flowers. Mark, *Tseu-shun mei-yuh tang chi.* "Made at the Tseu-shun Hall of beautiful jade." Diam. 8¼ in. [Pl. IV. 32.] 181*a*.

TWO SAUCER DISHES, with wavy edges, with eight double and eight single depressed foliations in the sides. Chinese porcelain, painted in blue; in the centre detached flowers; in the single foliations a small flower, in the others a hypericum flower; border of flowering branches; on the outside two small flowers on each double foliation; above flowering branches. Mark of the period Ching-hwa, 1465–1488. (3. 3.) Diam. 7½ in. [Pl. I. 6.] 182.

TWO SAUCER DISHES, with wavy edges, with eight double and eight single depressed foliations in the borders. Chinese porcelain, painted in blue; in the centre detached flowers; in the single foliations a small flower, in the others a flower sprig; border of flowering branches; on the outside two flowers on the alternate foliations; above flowering branches. Mark of the period Kang-he, 1661–1722. (3. 3.) Diam. 7½ in. [Pl. II. 14.] 183.

TWO SAUCER DISHES, with wavy edges, with sixteen flutes in the sides. Chinese porcelain, painted in blue; in the centre a Chinese subject, viz., two ladies and a flower pot; border of quatrefoil pattern, interrupted by four compartments containing flowers; on the outside a sprig on each foliation. Mark *Ki yuh pao ting chi chin* "A gem among precious vessels of rare jade." Diam. 7¾ in. [Pl. IV. 42.] 184.

SMALL PLATE. Chinese porcelain, painted in blue; in the centre a medallion, with a large flower, from which radiate eight compartments enclosing flowers; running scroll border, beyond which eight panels enclosing flowers. Mark, a symbol. Diam. 6¼ in. [Pl. VII. 81.] 185.

PAIR OF SAUCER DISHES, with edges indented in gadroons. Chinese porcelain, painted in blue; in the centre a medallion, with plants growing out of rocks; the gadroons outlined in blue and filled in with flowers. Mark, a flower. Diam. 6¼ in. [Pl. VIII. 95.] 186.

PAIR OF LARGE SAUCERS. Chinese porcelain, painted in blue; Chinese figures in a landscape, two ladies, a man and a boy, in front of a building. Mark of the period Yung-ching, 1723–1736. (3. 3.) Diam. 7¾ in. [Pl. II. 15.] 187.

LARGE SAUCER. Chinese porcelain, painted in blue; Chinese subject, viz., a landscape, with a gentleman riding and a lady in a wheel-chair, with her attendants; outside a lozenge border, interrupted by four panels, enclosing plants. Mark, in the seal character, *Jo shin chin tsang* "Deep like a treasury of gems." Diam. 6½ in. [Pl. VI. 70.] 188.

SAUCER DISH. Chinese porcelain, coarsely painted in blue with rude flowers. Mark *Chin yuh*, "Precious jade." Probably a copy from a very ancient piece. Diam. 7¼ in. [Pl. V. 50.] 189.

DEEP SAUCER DISH. Chinese porcelain, painted in blue; in the centre a large character probably copied from ancient Sanscrit; border composed of three rows, repetitions of another character, probably an imitation of Sanscrit; on the outside the Chinese word *Su* "Tranquillity" three times repeated. Mark indistinct, in the seal character. Diam. 8 in. 190.

DEEP DISH, with wavy edge. Chinese porcelain, painted in blue; in the centre an eightfoil medallion, enclosing a Chinese landscape, a hare, bird, trees, &c., round the side are eight large compartments divided by eight narrow ones; in the former alternately plants and emblems, and in the latter knots. Diam. 19½ in. 191.

PLATE. Chinese porcelain, painted in dark blue; in the centre a panel with eight points, with a grasshopper on rocks, from which spring plants, the spaces around filled alternately with scale work and fret pattern; the border divided into sixteen compartments of unequal width, with instruments, flowers, and diapers; on the outside a running floral scroll in blue. Mark, *Tsuen*, "Complete." Diam., 8½ in. [Pl. V. 59.] 191*a*.

PAIR OF VERY DEEP DISHES, with scalloped edges. Chinese porcelain, painted in blue; in the centre a circular medallion with woman and child, from which proceed six lobes, alternately decorated with a prunus-tree, and with two seated figures; the spaces between are filled with key and chevron pattern. Diam. 10½ in. 192.

TWO DEEP DISHES, with wavy edges. Chinese porcelain, painted in blue; in the centre a large medallion, with a Chinese warrior on horseback pursuing another, each attended by a standard bearer; from this proceed six semicircular compartments, in each of which a warrior and standard bearer; the spaces between are filled with chevron and key patterns; outside six panels,

enclosing a quatrefoil design, and beyond these four growing plants. Mark of the period Ching-hwa, 1465–1488. (3. 3.) Diam. 13¾ in. [Pl. I. 6.] 193.

DISH, with wavy edge. Chinese porcelain, painted in blue; in the centre a medallion with an archaic flower, surrounded by twelve lobes with a growing plant in each, from this proceed twelve similar lobes extending to the edge; in the spaces quatrefoil diaper. Mark, the leaf symbol. Diam. 15 in. [Pl. VIII. 94.] 194.

DISH, with wavy edge. Chinese porcelain, painted in pale blue; the centre filled with a minute running pattern of flowers; on the border eight detached flower branches. Mark of the period Ching-hwa, 1465–1488. (3. 3.) Diam. 14¼ in. [Pl. I. 6.] 195.

PAIR OF DISHES, with narrow borders. Chinese porcelain, painted in blue; a Chinese subject, viz., a house in which is a man playing on a musical instrument, and a boy crouching before him; outside a garden with two ladies; inner border of a quatrefoil diaper, interrupted by four medallions enclosing symbols; outer border, bamboo plants and flowers. Diam. 11¼ in. 196.

PAIR OF DISHES. Chinese porcelain, painted in blue; in the centre a Chinese subject, a soldier taking a lady away, and an old mandarin in the porch of a building; narrow border of a quatrefoil pattern, interrupted by four flowers and four panels enclosing symbols; on the rim a broad border of a quatrefoil pattern, interrupted by four medallions enclosing literary emblems and plants; brown edges. Diam. 14¾ in. 197.

DEEP DISH. Chinese porcelain, painted in pale blue; in the centre a tree of the finger citron and a bamboo; round this a broad band of six-foil pattern, interrupted by four medallions, enclosing rolls and literary emblems; from this spring four branches of flowers, extending to the edge of dish; on the back four fungi. Diam. 17½ in. 198.

DISH. Chinese porcelain, painted in blue; in the centre a vase with flowers and emblems; on border floral pattern. Diam. 15¾ in. 199.

DISH. Chinese porcelain, painted in blue; in the centre a scroll of flowers on which is placed a vase containing rolls, &c.; border of flowers growing out of symbols. Diam. 13½ in. 200.

DISH. Chinese porcelain, painted in blue; in the centre portions of trees; on the border four floral branches with fans, &c. Diam. 13½ in. 201.

DISH. Chinese porcelain, painted in blue; in the centre a basket of flowers within a framework; narrow border of a quatrefoil pattern, interrupted by four medallions containing flowers; on the rim four patches of flowers, outer border of circles enclosing lozenges. Diam. 13½ in. 202.

DISH. Chinese porcelain, painted in blue; a landscape with Chinese house and balustrade; irregular border. Diam. 14½ in. 203.

OCTAGONAL DISH. Chinese porcelain, painted in blue; a garden with fir-tree and two storks; brown edge. Diam. 12½ in. 204.

TWO DISHES, with wavy edges, the sides having slightly moulded lines forming two sets of irregular panels running in opposite directions; Chinese porcelain, painted in blue; in the centre flowers growing out of rockwork; in each panel of the border a flower sprig. Diam. 10¾ in. 205.

PLATE. Chinese porcelain, painted in blue; in the centre a Chinese interior with three figures, two seated and one standing; border of a quatrefoil diaper, interrupted by six medallions enclosing flowers; on the outside two landscapes. Mark of the period Ching-hwa, 1465–1488. Diam. 10¼ in. [Pl. I. 6.] 206.

TWO PLATES. Chinese porcelain, painted in blue, with Chinese subjects; in the centre a house with a lady and gentleman, two boys outside; border of eight ladies in various attitudes; outside detached flowers; underneath, flowers drawn in outline forming a circular patch. Diam. 10 in. 207.

TWO PLATES. Chinese porcelain, painted in blue, with Chinese subjects; in the centre a house with a lady and gentleman and boys; in the border eight figures in a continuous landscape, one of them reclining on a mat; outside detached flowers. Diam. 10¼ in. 208.

TWO PLATES. Chinese porcelain, with circular raised centres painted in blue; in the centre Chinese subject, six figures of men in a building; around this four flowering plants; border of Chinese figures in landscapes; on the outside rich border of flowers and scrolls. Diam. 8¾ in. 209.

TWO PLATES. Chinese porcelain, painted in blue; in the centre a medallion with a stiff pattern, enclosed in a broad band of blue, ornamented with scale work and flowers; outer border of plants. Mark, a lozenge-shaped symbol. Diam. 9½ in. [Pl. VII. 84.] 210.

TWO PLATES. Chinese porcelain, painted in blue; in the centre a singular flower with a palm branch on each side; border of large and strange flowers, including a passion flower. Mark, a leaf. Diam. 10¾ in. [Pl. VIII. 91.] 211.

TWO PLATES. Chinese porcelain, painted in blue; in the centre a medallion containing ivy leaves, around it a broad band of similar leaves; border divided into twenty-four compartments, with a flower in each. Mark in the seal character, indistinct. Diam. 11 in. 212.

THREE PLATES. Chinese porcelain, painted in blue; in the centre a large flower surrounded by leaves of a creeper, perhaps ivy; border of similar leaves. Mark in the seal character, indistinct. Diam. 9¾ in. 213.

TWO PLATES. Chinese porcelain, painted in blue; in the centre a chrysanthemum surrounded by a running floral pattern; border of four half chrysanthemums and similar running pattern. Mark, a lozenge-shaped symbol. Diam. 10¾ in. [Pl. VII. 83.] 214.

PLATE. Chinese porcelain, painted in blue; in the centre a branch in archaic style; border of similar flowers. Mark in the seal character, *Pao*, "Precious," or *Shan-wang*, "Mountain King." Diam. 10½ in. [Pl. V. 62.] 215.

PLATE. Chinese porcelain, painted in blue; in the centre two large chrysanthemums springing from a rock; border of rocks and flowers. Mark, a four-legged vase. Diam. 10 in. [Pl. IX. 112.] 216.

PLATE. Chinese porcelain, painted in blue; in the centre a medallion enclosing a flower, out of which grow four flowering plants, extending over the border. Mark, a lozenge-shaped symbol. Diam. 10½ in. [Pl. VII. 82.] 217.

PLATE. Chinese porcelain, painted in blue; in the centre a medallion with formal pattern, from which spring three rocks with flowers extending over the border; brown edge. Diam. 10¾ in. 218.

FOUR PLATES. Chinese porcelain, painted in blue; in the centre a basket of flowers; border with four plants growing out of rocks, having floral sprigs between them. Mark, a four-legged vase. Diam. 10 in., 10¾ in. [Pl. IX. 112.] 219.

TWO PLATES. Chinese porcelain, painted in blue; in the centre a basket of flowers; border with four plants growing out of rocks and filling all the space. Mark, a four-legged vase. Diam. 10 in. [Pl. IX. 112.] 220.

FOUR PLATES. Chinese porcelain, painted in blue; in the centre a basket of flowers; border with four plants growing out of rocks and floral sprigs between them. Diam. 11¼ in., 10¼ in. 221.

TWO PLATES. Chinese porcelain, painted in blue; in the centre a plain basket of flowers; border four groups of small flowers. Mark in the seal character. Diam. 10¼ in. [Pl. VI. 76.] 222.

PLATE. Chinese porcelain, painted in blue; in the centre a large basket of flowers; on the border branches of prunus. Mark, the symbol of two fishes. Diam. 8½ in. [Pl. VII. 86.] 223.

PLATE. Chinese porcelain, painted in blue; in the centre a running pattern of flowers, surrounded by a band of quatrefoil pattern, interrupted by four medallions enclosing flowers; border of scroll work. Mark, the symbol of two fishes. Diam. 8½ in. [Pl. VII. 87.] 223*a*.

PLATE. Chinese porcelain, painted in blue; in the centre a formal pattern of flowers, within a narrow edging; border of flower branches. Mark, a leaf. Diam. 10¾ in. [Pl. VIII. 91.] 224.

PLATE. Chinese porcelain, painted in blue; in the centre flowers growing out of rocks; border of flower branches. Diam. 10¾ in. 225.

TWO PLATES. Chinese porcelain, painted in blue; in the centre a small flower in a medallion, surrounded by other flowers; border four floral branches; brown edges. Diam. 10¾ in. 226.

TWO PLATES. Chinese porcelain, painted in blue; in the centre groups of vases, &c.; border of bamboo leaves and stem; brown edges. Diam. 11 in. 227.

PLATE. Chinese porcelain, painted in blue; in the centre portion of a screen, or railing, and flowers; border of bamboo leaves and stems; brown edges. Diam. 10¾ in. 228.

PLATE. Chinese porcelain, painted in blue; in the centre a bamboo and two plants; border of a denticulated pattern. Diam. 10¾ in. 229.

TWO PLATES. Chinese porcelain, painted in blue; in the centre two men on horseback in a landscape; border four branches of flowers, and narrow outer border; brown edges. Diam. 11 in. 230.

PLATE. Chinese porcelain, painted in blue; across it a scroll on which are represented vases, &c.; the ground filled in with formal flowers; narrow border; brown edge. Diam. 11 in. 231.

PLATE. Chinese porcelain, painted in blue; in the centre a tall bamboo and two chrysanthemum flowers, surrounded by four symbols; border of circles containing lozenges. Diam. 11 in. 232.

PLATE. Chinese porcelain, painted in blue; in the centre flowers growing out of rocks; quatrefoil border interrupted by flowers. Diam. 11 in. 233.

TWO PLATES. Chinese porcelain, painted in blue; in the centre a vase and flowers; narrow border of a quatrefoil pattern and flowers, interrupted by four compartments containing flowers; outer border of flowers and symbols combined; blue band next rim; brown edges. Diam. 11 in. 234.

PLATE. Chinese porcelain, with wavy edge, painted in greyish blue; in the centre plants growing out of rocks; border eight projecting lobes, enclosing stiff flowers, and relieved by a ground of scrolls. Diam. 10½ in. 235.

PLATE. Chinese porcelain, painted in blue; in the centre plants growing out of rocks; inner border of quatrefoil diaper, interrupted by six medallions with flowers; beyond three branches of flowers, and outside a quatrefoil edge. Diam. 10¼. 236.

PLATE. Chinese porcelain, painted in blue; in the centre a panel enclosing bamboo stems and peonies; border of flowering branches, quatrefoil edging next to the rim; brown edge. Diam. 11. 237.

PLATE. Chinese porcelain, painted in blue; in the centre an old tree, with a bird, and a pot of flowers; two narrow borders of a quatrefoil pattern. Diam. 10¼ in. 238.

PLATE. Chinese porcelain, painted in blue; in the centre a large medallion, enclosing a Chinese subject, a man with animals sitting under a bamboo; two narrow borders of a quatrefoil pattern. Diam. 11 in. 239.

PLATE. Chinese porcelain, painted in blue; in the centre a circular pattern composed of a large flower with scroll-like leaves; narrow quatrefoil border. Diam. 11¼ in. 240.

TWO PLATES, octagonal. Chinese porcelain, painted in blue; an eight-foil star, with flower in centre, and a lotus flower painted on each foil; border of herring-bone pattern. Diam. 9 in. 241.

TWO SOUP PLATES. Chinese porcelain, painted in blue; in the centre a peony plant and bird; inner border of six-foil pattern, interrupted by four medallions enclosing fish; outer border of plants and aquatic birds; brown edge. Diam. 8¾ in. 242.

PLATE. Chinese porcelain, painted in blue; in the centre small medallion with growing plants, surrounded by a double border and twelve compartments containing plants; border formed of twelve similar compartments. Mark, the pearl symbol. Diam. 8½ in. [Pl. VII. 79.] 242*a*.

PLATE. Chinese porcelain, painted in blue; a dragon, with the head rising from the sea, before it a fish; border of a wave pattern; at the back four symbols. Mark, the knot symbol. Diam. 8¼ in. [Pl. IX. 107.] 242*b*.

PAIR OF PLATES, with band of openwork round the sides. Chinese porcelain, painted in blue; in the centre a six foil pattern with flowers; on the rims three flower branches, and three medallions enclosing flowers; outside three symbols. Mark, a *ting* or three-legged vase. Diam., 6¼ in. [Pl. IX. 110.] 242*c*.

SMALL PLATE. Chinese porcelain, painted in blue; in the centre a landscape with two deer, a grotesque monkey climbing a tree, and holding a stick, with which it is apparently striking a bee's-nest; border of hexagons, interrupted by four medallions enclosing fruit. Mark of the period Ching-hwa, 1465–1488. Diam. 5½ in. [Pl. I. 6.] 242*d*.

TWO PLATES. Chinese porcelain, painted in blue; in the centre a fish in a stormy sea with clouds above; on the border the seal character, *Fuh*, "Happiness," eight times repeated; on the back eight symbols. Mark of the period Ching-hwa, 1465–1488. Diam. 6¼ in. [Pl. I. 6.] 243.

CIRCULAR STAND ON TALL FOOT. Chinese porcelain, painted in blue; round the rim an interlacing pattern; on the foot is represented the sea, a fish, and a five-clawed dragon. Mark of the period Keen-lung, 1736–1795, in the seal character, written in a horizontal line. H. 7¼ in., diam. 9 in. [Pl. III. 26.] 244.

FLAT STAND ON CIRCULAR FOOT. Chinese porcelain, painted in blue; in the centre an hexagonal medallion with flower, from which spring twelve compartments containing alternately a diaper and a flower or vase; outer border of white prunus flowers on a blue ground. H. 2¾ in., diam. 6¾ in. 245.

PAIR OF STRAINERS, in the form of a seven-pointed star, on three feet. Chinese porcelain, painted in blue. Diam. 8 in. 246.

TAZZA-SHAPED SALT CELLAR, fluted. Chinese porcelain, painted in blue; in the bowl a bird; border of trailing flowers. H 2¼ in., diam. 4¼ in. 247.

TAZZA-SHAPED SALT CELLAR, moulded in gadroons. Chinese porcelain, painted in blue, with leaves and flowers. H. 2½ in., diam. 4¼ in. 248.

TWO TAZZA-SHAPED SALT CELLARS, with scalloped edges. Chinese porcelain, painted in blue, with flowers. H. 2 in., diam. 3¾ in. 249.

TAZZA-SHAPED SALT CELLAR. Chinese porcelain, painted in blue; in the bowl, vase, books, &c.; outside, flowers. H. 2¼ in., diam. 3 in. 250.

TWO HEXAGONAL SALT CELLARS, with pierced panels at the sides, and three feet. Chinese porcelain, painted in blue; two cocks and flowers. H. 2¼ in., diam. 3½ in. 251.

TWO CUPS. Chinese porcelain, painted in blue; six medallions, enclosing flowers, with basket work in low relief between them; blue border; round the foot lobes enclosing clouds; inside fungi. Diam. 3¼ in. 252.

CUP AND SAUCER. Chinese porcelain (unusually thin), painted in blue; in the centre of the saucer a medallion with a flower, around which a double range of twelve panels, each enclosing similar sprigs; same decoration on cup. Diam. 3½ in., 5 in. 253.

CUP. Chinese porcelain, painted in blue; two ladies and two trees. Mark of the period Seuen-tih, 1426–1436. (3.3.) Diam. 2⅝ in. [Pl. I. 5.] 254.

CUP AND SAUCER. Chinese porcelain, painted in blue; Chinese lady seated and boy; borders of symbols. Mark of the period Ching-hwa, 1465–1488. (2.2.) Diam. 2⅛ in., 4 in. [Pl. I. 7.] 255.

CUP AND SAUCER. Chinese porcelain, painted in blue, with flowers. Mark of the period Ching-hwa, 1465–1488. (2.2.) Diam. 2⅛ in., 3¾ in. [Pl. I. 7.] 256.

CUP AND SAUCER. Chinese porcelain, painted in blue; figure of a lady and boy; blue borders; inside the cup a landscape. Mark of the period Ching-hwa, 1465–1488. (2.2.) Diam. 2¼ in., 4 in. [Pl. I. 7.] 257.

CUP AND SAUCER. Chinese porcelain, painted in blue; on the cup fishes and water plants; on the saucer flowers. Mark of the period Kea-tsing, 1522–1567. Diam. 2¾ in. [Pl. I. 10.] 258.

CUP. Chinese porcelain, painted in blue; two ladies, a willow tree, and a flower-pot. Mark of the period Kang-he, 1661–1722. (3.3.) Diam. 2½ in. [Pl. II. 14.] 259.

CUP. Chinese porcelain, painted in blue; with three dragons, each bent into a circular form. Mark, *Yuh*, "Jade." Diam. 2¼ in. [Pl. V. 55.] 260.

CUP. Thin Chinese porcelain, painted in blue; water plants and ducks. Mark, *Wan yuh*, "Rare jade." Diam. 2½ in. [Pl. V. 49.] 261.

TWO CUPS AND SAUCERS. Chinese porcelain, painted in blue; four pairs of ladies, with a plant between them. Four different marks in Chinese characters, viz., *Kwoh*, "National;" *Shing*, "Holy;" *Show*, "Longevity;" and *Shun*, "Elegant." [Pl. V. 51, 54, 58, 60.] 262.

SAUCER. Chinese porcelain, painted in blue; with figures of Chinese warriors; one of them on horseback carrying off a lady. Mark, *Shun*, "Elegant." Diam. 4 in. [Pl. V. 51.] 263.

SAUCER. Chinese porcelain, painted in blue; Chinese figures; one of them a warrior carrying off a lady. Mark, *Yuh*, "Jade." Diam. $3\frac{7}{8}$ in. [Pl. V. 55.] 264.

SAUCER. Chinese porcelain, painted in blue; in the centre a boy at a table, around which four figures on horseback engaged in the chase. Mark, *Ki-yuh tang chi*, "Made at the Ki-yuh Hall." Diam. $4\frac{1}{8}$ in. [Pl. IV. 39.] 265.

SAUCER OR DIMINUTIVE PLATE, with scalloped edge. Chinese porcelain, painted in blue; formal patterns; four symbols at the back. Mark, *Ki-yuh tang chi*, "Made at the Ki-yuh Hall." Diam. $4\frac{1}{8}$ in. [Pl. IV. 39.] 266.

TWO SAUCERS, with raised sockets. Chinese porcelain, painted in blue; lady seated and boy dancing; blue border of lozenge pattern, interrupted by four medallions of flowers. Mark, *Ki chin joo yuh*, "A jem rare as jade." Diam. 4 in. [Pl. V. 45.] 267.

SAUCER. Chinese porcelain, painted in blue; lady seated, and boy dancing; border of lozenge pattern, interrupted by four medallions of flowers. Mark, *Ki chin joo yuh*, "A jem rare as jade." [Pl. V. 45.] 267*a*.

SAUCER. Chinese porcelain, painted in blue; an eight-leaved flower with figures of ladies and plants placed alternately on the petals; at the back four symbols. Mark, *Luh*, "Prosperity." Diam. 4 in. [Pl. V. 52.] 268.

CUP AND SAUCER. Chinese porcelain, with flutes in relief, painted in blue; four compartments, in two of which fighting cocks, and in the other two flowers. Mark in the seal character. Diam. $2\frac{3}{4}$ in., $4\frac{1}{4}$ in. [Pl. V. 63.] 269.

PAIR OF CUPS AND SAUCERS. Chinese porcelain, painted in blue; with six embossed lobes, each ornamented with a fish; border of quatrefoil pattern. Diam. $2\frac{3}{4}$ in., $4\frac{1}{4}$ in. 270.

CUP AND SAUCER. Chinese porcelain, painted in blue; a phœnix and flowers. Mark on cup in the seal character. Diam. 3 in., $4\frac{1}{4}$ in. 271.

CUP. Chinese porcelain, painted in blue; Chinese figures, a man and a woman in boat, and two men at a feast; inside, a pair of fish. Diam. $2\frac{1}{4}$ in. 272.

CUP AND SAUCER. Chinese porcelain, painted in blue; four pendent ornaments with flowers between; on the back of the saucer four symbols. Mark on cup, *Hing* "Exalted" (?); on saucer, *Ku*, "Antique." Diam. 2 in., $3\frac{3}{4}$ in. [Pl. V. 53, 57.] 272*a*.

CUP AND SAUCER. Chinese porcelain, painted in blue; two Chinese figures and a stag. Diam. $2\frac{1}{2}$ in., $3\frac{3}{4}$ in. 273.

CUP AND SAUCER. Chinese porcelain, painted in blue; two ladies on a terrace, a man in a house playing on the *kin*, in the sky constellations. Diam. $2\frac{3}{4}$ in. 274.

CUP AND SAUCER, with wavy edge. Chinese porcelain, painted in dark blue; radiating pattern of eight aster-like plants. Diam. 3 in., $4\frac{3}{4}$ in. 274*a*.

CUP. Chinese porcelain, painted in blue; two phœnixes; the ground covered with flowers and scrolls. Mark of the period Yung-ching, 1723–1736. Diam. $3\frac{1}{2}$ in. [Pl. II. 15.] 275.

CUP AND SAUCER. Chinese porcelain, painted in blue; inside flowers and insects; the outside plain blue, engraved with branches of fruit and birds, probably added in Europe. Diam. $2\frac{1}{4}$ in., $4\frac{1}{4}$ in. 276.

TWO SAUCERS. Chinese porcelain, of a dead white, painted in blue; two quails and a flowering tree; indented edge gilt. Diam. $4\frac{1}{4}$ in. 277.

CUP. Chinese porcelain, of a quatrefoil form; on the exterior, on each side, a branch with leaves and flowers in high relief; inside, around rim, a band of blue with quatrefoils; in the bottom a butterfly in blue. H. $1\frac{1}{3}$ in.; diam. $2\frac{3}{4}$ in., $2\frac{1}{2}$ in. 278.

QUADRANGULAR SEAL. Chinese porcelain; a circular device of cypher unglazed; the top and sides painted in blue, with archaic floral pattern. H. $1\frac{3}{8}$ in., W. 1 in. 279.

SECTION B.—PAINTED IN BLUE WITH OTHER COLOURS UNDER THE GLAZE.

VASE, six-sided, of a barrel shape. Chinese porcelain, with ornaments in low relief on a deep buff ground, consisting of vases, weapons, &c., picked out in blue and dark brown under the glaze. Mark, in blue, of the period Hung-woo, 1368–1399. (2.2.) H. $8\frac{1}{4}$ in. [Pl. I. 3.] 280.

BOTTLE, with straight neck and globular body; designs in very low relief. Chinese porcelain, painted in blue, greenish yellow, and brown, all under glaze; on the body and upper part of neck Chinese landscapes; on the lower part of neck two flowering branches. Mark of the period Seuen-tih, 1426–1436. (3.3.) H. $15\frac{1}{4}$ in. [Pl. I. 5.] 281.

VASE, gourd-shaped. Chinese porcelain, painted in blue and deep red under the glaze; a goddess, perhaps Si Wang Mu, appearing in clouds, and below a man in a devout attitude. Mark, in the seal character, of the period Seuen-tih, 1426–1436. H. $12\frac{1}{4}$ in. [Pl. I. 5.] 282.

VASE AND COVER. Chinese porcelain, celadon green, painted in blue and maroon; a bamboo, flowering plants, and insects. H. 7¼ in. 283.

BEAKER, with swelling body. Chinese porcelain, painted in blue, liver colour, and maroon, under the glaze; eight horses, trees, rocks, &c. H. 17½ in. 284.

These are evidently the eight famous horses of the monarch Muh Wang of the Chow dynasty.

VASE, with two handles in the form of elephants' heads. Chinese porcelain; sea-green ground; with broad band of red flowers under the glaze, bordered with blue patterns. Mark, in the seal character, of the period Keen-lung, 1736–1795. H. 12¾ in. [Pl. III. 26.] 285.

BOTTLE, cylindrical, with bulbous neck. Chinese porcelain, painted in blue; two panels enclosing baskets of flowers; band of dark nankin yellow round neck. H. 7¾ in. 286.

PAIR OF BOTTLES, with narrow necks (sprinklers). Chinese porcelain, dark buff; with three medallions of chrysanthemum flowers painted in blue. H. 8 in. 287.

BOTTLE, with bulbous neck. Chinese porcelain, painted in blue and maroon under glaze; flowers, and a branch of the prunus, on which is perched a bird. H. 7¾ in. 288.

PAIR OF BOTTLES, with narrow necks. Chinese porcelain, painted with three monsters in liver colour, with blue eyes, all under glaze. H. 7¼ in. 289.

PAIR OF BOTTLES, of a gourd shape, contracted in the middle. Chinese porcelain; the upper part painted in blue, with vases, flowers, &c.; the lower part with a broad band of deep nankin colour. H. 6¼ in. 290.

JUG AND COVER. Chinese porcelain, painted in blue, red, and lemon colour, all under glaze; on the body flowers growing out of rocks, and above straight sprigs; on the cover a flower. Mounted in silver. Mark, *Chin wan*, "Precious rarity." H. 5½ in. [Pl. V. 48.] 291.

SAUCER DISH. Chinese porcelain, on which is painted a lion in clouds, playing with a pearl, from which seems to proceed a long scroll; all in blue except part of the hair of the lion, which is brown under glaze; bottom unglazed. Diam. 11 in. 292.

SAUCER DISH. Chinese porcelain, painted in blue and maroon under the glaze. A dragon with four claws, playing with a pearl, in clouds; the tail of the dragon extending over the edge; bottom unglazed. Diam. 11½ in. 292*a*.

SAUCER DISH. Chinese porcelain, painted in blue with a yellow ground; in the centre a medallion enclosing a formal flower with leaves; outside a running pattern of large flowers. Mark of the period Seuen-tih, 1427–1436. (3.3.) Diam. 8 in. 293.

In the history of King-te-chin (p. 200) are mentioned vases of the Seuen-tih period, with flowers on a yellow ground.

SAUCER DISH. Chinese porcelain, with two flowers growing out of rocks, slightly raised, and painted blue; ground covered with a deep nankin glaze. Mark of the period Ching-hwa, 1465–1488. (3.3.) Diam. 8 in. [Pl. I. 6.] 294.

TWO SAUCER DISHES. Chinese porcelain, painted in blue with nankin yellow backs; in the centre a flower; narrow border of diagonal lines. Mark, a circle enclosing a formal flower. Diam. $8\frac{3}{4}$ in. [Pl. IX. 103.] 295.

TWO SAUCER DISHES. Chinese porcelain, painted in blue, with nankin yellow backs; in the centre a formal flower surrounded by a stiff pattern. Mark, a leaf symbol. Diam. $8\frac{1}{2}$ in. [Pl. VIII. 94.] 296.

SAUCER DISH. Chinese porcelain, painted in blue, with nankin yellow back; in the centre a formal flower surrounded by a stiff pattern. Mark, a fungus. Diam. $8\frac{1}{2}$ in. [Pl. VIII. 97.] 297.

SAUCER DISH. Chinese porcelain, painted in blue, with nankin yellow back; in the centre a formal flower surrounded by a stiff pattern. Mark, a lozenge-shaped symbol. Diam. $8\frac{1}{2}$ in. [Pl. VII. 82.] 298.

SAUCER DISH. Chinese porcelain; within are branches of flowers painted in blue; the outside with a bright brown glaze. Mark, the symbol of two fishes. Diam. 8 in. [Pl. VII. 85.] 299.

PAIR OF CUPS AND SAUCERS. Chinese porcelain; the outsides coated with a brown glaze; the insides with sprigs and flowers painted in dark blue. Diam. 3 in., $4\frac{3}{4}$ in. 300.

PAIR OF CUPS AND SAUCERS. Chinese porcelain, painted in blue with crabs, fishes, and water plants; the insides of the cups and under edge of the saucers of a pale celadon green. Mark, an insect. Diam. 3 in., $4\frac{1}{2}$ in. [Pl. IX. 108.] 301.

SECTION C.—PAINTED IN COLOURS OVER THE GLAZE.

The specimens included under this head are decorated with colours painted on after the glazing has been completed, and burnt in at a lower temperature, though occasionally we find portions of the decoration which have been previously executed in blue or other colours under the glaze.

It would be endless to describe all the varieties of style which this kind of porcelain presents. It will be sufficient to notice the principal classes into which it has been divided by M. Jacquemart (Hist. de la Céramique, 1875, p. 70), although he includes specimens which appear to me Japanese, and omits others unquestionably Chinese.

I. *Famille chrysanthemo-pœonienne,* so called from the prevalence of the flowers of the chrysanthemum and peony. A rich style, somewhat archaic, the pieces often massive. Most of the specimens, however, thus classed appear to me to be Japanese, notwithstanding that some of them bear Chinese dates. A very few specimens, for instance, Nos. 376–383, are probably Chinese copies from Japanese, perhaps made to order for the European market. Some persons may even doubt whether these are not also Japanese, but the following reasons have led to their present classification:—Firstly, the absence of the spur marks, generally to be seen on Japanese specimens; secondly, the presence of factory marks or symbols known to be Chinese; and thirdly (on one of them), flowers painted in a distinctly Chinese style.

II. *Famille verte.*—This is the "green enamel" of collectors, and owes its name to the prevalence of a brilliant green, generally laid on in thick patches. The painted porcelain of the Ming dynasty is chiefly in this style, but it seems to have continued later, especially during the period Kang-he (1661–1722).

III. *Famille rose.*—A porcelain distinguished by a totally different tone of colouring, and generally more modern than the last. There is a prevalence of half tints and broken colours, and a beautiful ruby colour, derived from gold, makes its appearance.

In this class should be included the delicate egg-shell plates, with ruby backs, most of which, however, M. Jacquemart has, on very slender grounds, classed as Japanese. The subjects, costumes, and details are completely Chinese, and do not in any way resemble other known Japanese works of art. Moreover egg-shell is said not to have been made in Japan before 1800 to 1820. This beautiful ware is probably not anterior to the last century; one specimen in the collection is dated 1721, and another bears the mark of the period Yung-ching, 1723–1736.

To this class also belong the fine and delicate vases which M. Jacquemart terms Mandarin vases, and which by a strange chain of reasoning he attributes to Japan. They bear Chinese figures and groups, subjects which would be quite out of place in Japan. This error is partly a conse-

quence of attributing the egg-shell plates above-mentioned to Japan, as similar rich diapers occur on both. It is probable that the bulk of this porcelain was made for the European market.

FEMALE FIGURE, probably Ho Seen-koo, one of the eight immortals, standing, in rich attire. Chinese porcelain, enamelled in colours; on her pink mantle are branches of pomegranate; she holds in her left hand a peach. H. 10¼ in. 301*a*.

FIGURE of Han Chung-le, one of the eight immortals, standing. Chinese porcelain. He is represented as an old man with a long white beard, a yellow robe, on which are repeated various forms of the character *Show*, "Longevity," and holds in his right hand a peach; oval green pedestal with waves in relief. H. 8¼ in. 302.

FIGURE of one of the eight immortals, standing; Chinese porcelain; horns on his head; a blue robe, and a fly-flap in his hand; oval green pedestal with waves in relief. H. 8½ in. 303.

FIGURE of Le Tee-kwae, one of the eight immortals, standing. Chinese porcelain, painted in colours; his right foot is raised, and rests on a crutch; in his left hand he holds a vase; red trowsers and a dark-green dress with white prunus flower; the pedestal has waves in relief. H. 9 in. 303*a*.

FIGURE of Chang Ko-laou, one of the eight immortals, as an old man, seated, with a long white beard. Chinese porcelain. He wears a green robe, on which are Chinese characters, and holds a roll in his right hand; hexagonal pedestal with green diaper in front and a symbol behind. H. 6 in. 304.

FIGURE of one of the eight immortals, probably Han Chung-le, seated. Chinese porcelain. He has a long white beard; a green robe ornamented with flowers; on the back of which is the character *Show*, "Longevity;" hexagonal pedestal with a panel enclosing flowers in front, and a pearl symbol between two flowers behind. H. 6 in. 305.

Two FIGURES of Han Chung-le, one of the eight immortals, seated. Chinese porcelain. They have a long black beard, and horn-like tufts on the head; and wear lilac robes with bunches of peaches, and hold in their right hands peaches; hexagonal pedestals, with green and yellow diaper; at the back, a symbol. H. 6 in. 306.

FIGURE of Han Seang-tsze, one of the eight immortals, seated. Chinese porcelain. He is beardless, and has horn-like tufts on the head, and wears a pink robe ornamented with flowers; he holds a flute in his right hand; hexagonal pedestal, with green and yellow diaper. H. 3¾ in. 307.

FIGURE of Lan Tsae-ho, one of the eight immortals, seated. Chinese porcelain. He wears a green robe with flowers, and holds a vessel for flowers in his left hand; hexagonal pedestal, with a flower in front and a symbol at back. H. 5¾ in. 308.

FIGURE of Chang Ko-laou, one of the eight immortals, seated. Chinese porcelain. He wears a black cap, and a green robe with clouds in yellow and purple; he holds in his left hand a bamboo tabor; hexagonal pedestal, in front of which is the Chinese seal character *Show*, "Longevity." H. 6¼ in. 309.

FIGURE of a sea eagle. Chinese porcelain, painted in colours; the head bent forward, the wings raised. H. 9½ in. 310.

FIGURE of a stork resting on a rock. Chinese porcelain; painted in black and white; green beak and legs. H. 17¼ in. 311.

PAIR OF FIGURES of hawks. Chinese porcelain, shaded in brown with green eyes and gilt beaks, resting on rocks streaked blue, grey, &c. H. 11 in. 312.

PAIR OF FIGURES of cocks. Chinese porcelain; yellow bodies, brown wings, black tails, and red crests and wattles, resting on brown rocks. H. 13½ in. 313.

VASE, with cylindrical neck and a quadrangular body tapering downwards. Chinese porcelain, painted in colours; on the neck plants growing out of rocks on a grey ground; on the shoulder formal flowers on a yellow ground; on each side of the body are plants in colours on a black ground, three of them growing from rocks, the other from water. Mark of the period Ching-hwa, 1465–1488. (3.3.) H. 18½ in. [Pl. I. 6.] 314.

LARGE VASE, beaker-shaped. Chinese porcelain, painted with plants of the prunus (mei-hwa) in its natural colours, springing out of green rocks; among them are yellow birds; the whole is relieved by a brilliant black ground. Mark of the period Ching-hwa, 1465–1488. (2.2.2.) H. 27 in. [Pl. I. 6.] 315.

LARGE JAR AND COVER. Chinese porcelain, painted in colours; the surface of the vase is divided into eight panels by white lines, each of which encloses a floral design on a black ground; round the lower part a denticulated pattern, enclosing a white flower. H. 25 in. 316.

LARGE JAR AND COVER. Chinese porcelain, painted in brilliant colours with a black ground; peonies, guelder roses, and other plants growing out of rocks, on which are birds. H. 26 in. 317.

PAIR OF VASES AND COVERS. Chinese porcelain, painted in colours, with a black enamelled ground; rocks with plants growing out of them, among which is conspicuous the prunus, or mei-hwa, and peonies. H. 10 in. 318.

PAIR OF BEAKERS, with swelling centres. Chinese porcelain, painted in colours, with a black enamelled ground; rocks with plants growing out of them, among which the prunus, or mei-hwa, and peonies. H. 9 in. 319.

PAIR OF SIX-SIDED JARS, with covers. Chinese porcelain, painted in colours with a black enamelled ground; on each side is a plant of the prunus, or mei-hwa. H. 12½ in. 320.

OVIFORM VASE, with narrow neck. Chinese porcelain, painted in colours with a black enamelled ground; six dragons of various hues; borders of key pattern. H. 9½ in. 321.

BOTTLE, with wide neck. Chinese porcelain, painted in green, yellow, and maroon, with black outlines; on the body the waves of the sea, interspersed with flowers and symbols, on which are three irregular medallions enclosing four-clawed dragons; on the neck the Pa-sien or eight immortals on clouds; at the junction of the body and neck are a green and a yellow dragon in full relief. H. 14 in. [Plates D–G.] 322.

VASE, beaker-shaped, of quadrangular section with projecting centre, on which are four masks in relief, once containing rings. Chinese porcelain, painted in colours, chiefly blue, red, and green; the designs are five-clawed dragons and phœnixes, interspersed with flowers and leaves; on the upper edge is the mark of the period Wan-leih, 1573-1620, written in a horizontal line. H. 18½ in. [Pl. I. 12.] 323.

VASE, beaker-shaped, of quadrangular section, with figures and ornaments in relief. Chinese porcelain, painted in colours; on each side are mythological figures attended by children; on the shoulder four medallions enclosing symbols on a rich diapered ground; on the neck groups of vases in relief and painted symbols. H. 22¾ in. 324.

PAIR OF VASES, beaker-shaped. Chinese porcelain, painted in colours; on the upper part historical scenes; in one of them a figure kneeling before an emperor, accompanied by an inscription in ten Chinese words somewhat illegible, but referring to presents conferred on the official who is represented kneeling; below these are two bands, the upper one painted with fruit, and the lower one with flowers. H. 18¾ in. 325.

VASE AND COVER. Chinese porcelain, painted in colours chiefly green and yellow on a maroon ground; the designs consist of rocks and various symbols several times repeated; the maroon ground is covered with scrolls as though to represent waves or clouds. H. 15½ in. 326.

JAR. Chinese porcelain, painted in colours; a Chinese ceremonial scene; on the upper part a border with a floral pattern. Mark, a hare or rabbit, outlined in black and coloured a pale yellow. H. 9 in. [Pl. VII. 89.] 327.

VASE AND COVER, of a quadrangular section, with an indentation at each angle. Chinese porcelain, painted in colours with gilding; on the two principal panels, monsters and birds; on the

other two plants growing out of rocks, and birds; two borders of diaper work, interrupted by four medallions enclosing symbols; on neck and cover symbols. H. 12½ in. 328.

PAIR OF VASES, of quadrangular section, with an indentation at each angle; two handles. Chinese porcelain, painted in colours with gilding; on the body, two panels with monsters, &c.; two other panels with plants growing out of rocks, and birds; on the neck two flowering branches; three borders of diaper work interrupted by medallions containing symbols. H. 11¾ in. 329.

PAIR OF VASES, of a quatrefoil section. Chinese porcelain, painted in colours; the body divided into four panels, alternately a kylin, and plants growing out of rocks; green and yellow borders; on the neck are flowers and two lions' heads in relief through which rings have been passed. H. 10½ in. 330.

VASE, with cylindrical body. Chinese porcelain, painted in colours; a landscape, in which is a man riding, with an attendant carrying a load, and a peasant drawing a lady in a wheel-chair; on the shoulder a border of green diaper with red flowers, interrupted by four medallions enclosing the Chinese character, *Show*, "Longevity"; on the neck bamboo plants. H. 18½ in. 331.

VASE, with cylindrical body and narrow neck. Chinese porcelain, covered on the outside with mazarine blue, on which are paintings in colours with gilding; flowering plants growing out of rocks, and two pheasants; on the shoulder a band of hexagonal pattern interrupted by four medallions; on the neck a running scroll of flowers. H. 17½ in. 332.

BOTTLE, with long neck. Chinese porcelain; four quatrefoil medallions on the body, enclosing designs painted in colours and gold, viz., plants, vases, symbols, &c.; the rest of the bottle covered with mazarine blue, with some remains of gilding round neck. H. 11½ in. 333.

BOTTLE, with long neck. Chinese porcelain; on the body three quatrefoil medallions, enclosing plants growing out of rocks; painted in colours; the rest of the bottle covered with mazarine blue. H. 11¼ in. 334.

JAR. Chinese porcelain, painted in blue and colours; a phœnix resting beneath a rock, from which spring various flowers, including a magnolia; the ground partially washed with blue. H. 11 in. 335.

BEAKER, with swelling centre. Chinese porcelain, painted in blue and colours; on the upper part plants growing out of rocks, among which is a magnolia; on the lower a bird on a rock from which plants are growing; the ground partially washed with blue to relieve the colour of the flowers. H. 12¾ in. 336.

BOTTLE. Chinese porcelain, painted in colours; a scaly pattern in green and white, intended to represent the sea, on which are red and blue fishes and sea weeds; on the neck borders in various patterns; bottom unglazed. H. 6½ in. 337.

THREE BOTTLE-SHAPED VASES, with bulbous necks. Chinese porcelain, covered with parallel bands, painted in salmon colour, with red outlines, and arranged diagonally; on the bulbous portions of the necks are chrysanthemum flowers in gold. H. 9½ in., 9 in. 337*a*.

A similar specimen is engraved in Marryat (1868), p. 278.

GLOBULAR VASE. Chinese porcelain, painted in colours over a blue outline; on the body five circular medallions, each consisting of a five-clawed dragon; on the upper part eight symbols; around the bottom a border of green and yellow flutes. Mark of the period Yung-ching, 1723–1736. (3.3.) H. 9½ in. [Pl. II. 15.] 338.

SQUARE VASE, beaker-shaped, with one handle, copied from bronze. Chinese porcelain; ornaments in low relief, over which in higher relief are dragons of various colours; a group of these forms the handle; the inside and under part painted a pale green. Mark, in red, in the seal character, of the period Keen-lung, 1736–1795. (2.2.) H. 4½ in. [Pl. III. 27.] 339.

CYLINDRICAL VESSEL, to hold writing materials. Chinese porcelain, painted in colours; two medallions on a brick-red ground with gold scroll work. In the medallions Chinese subjects; in one a boy bringing a manuscript roll to an old man; in the other the same boy holding up with a pole the end of the roll, which is being explained by the old man to a younger personage. Inside and bottom coloured light green. Mark, in red, in the seal character, of the period Keen-lung, 1736–1795. H. 5¼ in., diam. 5 in. [Pl. III. 26.] 340.

GLOBULAR VASE or BOWL, on high circular foot. Chinese porcelain; on the body two five-clawed dragons, painted in green with black outlines, between which a pearl with flames in red and gold; on the foot the waves of the sea painted in green. Mark, in red, of the period Heen-fung, 1851–1862, written in a horizontal line. H. 8½ in. [Pl. II. 19.] 341.

PAIR OF MUGS, with globular bodies and cylindrical necks; handles with dolphins' heads. Chinese porcelain, painted in colours; round the base of the cylindrical part is a narrow red band with small circles enclosing five leaved flowers, from which spring branches of flowers above, and aquatic plants below. H. 3¾ in. 342.

JUG AND COVER. Chinese porcelain, painted in colours, with gilding; branch of a tree with black leaves and red flowers, on which is perched a bird watching an insect; on the lid two sprigs of flowers. H. 5½ in. 343.

CANDLESTICK, in the shape of a vase, with a straight narrow neck resting on a wide base. Chinese porcelain, decorated in bright red with formal designs, somewhat of a bronze pattern, H. 9 in. 344.

BOWL. Chinese porcelain, painted in colours; inside a small landscape, and a border of diaper work interrupted by four medallions enclosing literary emblems; outside a Chinese scene: a landscape with a building, in which are two ladies; at the entrance a man looking back to the sun; peculiar red clouds. Mark of the period Seuen-tih, 1426–1436. (3.3.) H. 3½ in., diam. 7½ in. [Pl. I. 5.] 345.

BOWL. Chinese porcelain, painted in colours, with gilding; inside a small landscape and a border of diaper with chrysanthemums, interrupted by four medallions enclosing symbols; outside a river scene, two grotesque figures of men, one carrying a basket the other looking into one; peculiar red clouds. H. 3½ in., diam. 7½ in. 346.

BOWL. Chinese porcelain, painted in colours; inside a medallion enclosing plants growing from rocks, and a border of the same design; outside a vine growing from rocks, and two squirrels, a bamboo, and a red flower springing from a rock. Mark of the period Ching-hwa, 1465–1488. (3.3.) H. 4 in., diam. 8¼ in. [Pl. I. 6.] 347.

BOWL. Chinese porcelain, painted in colours, chiefly red and green; inside a cinquefoil enclosing a monster; outside half panels with similar animals; the ground a six foil diaper in red. H. 4½ in., diam. 9¼ in. 348.

SHALLOW BOWL. Chinese porcelain; in the inside is a circular medallion with a stork amid clouds, painted in a dark blue; round this a broad band of pale green, over which is a running pattern in gold consisting of flowers and scrolls; outside two branches of flowers with a bird on each, painted in dark blue. Mark, a coin inscribed, *Chang ming fuh kwei:* "Long life, riches, and honour." H. 2 in., diam. 5¼ in. [Pl. VI. 74.] 349.

HEXAGONAL BASIN. Chinese porcelain, painted in colours with gilding; on each side an interior with a Chinese lady seated, each differently occupied; inside two male figures; broad diapered border interrupted by panels with flowers. Mark of the period Ching-hwa, 1465–1488. (3.3.) H. 4 in., diam. 8 in. [Pl. I. 6.] 350.

BASIN. Chinese porcelain, painted in colours with gilding; inside a formal flower; outside four compartments enclosing figures of horses in landscapes, between them a Chinese character, a flower, and scrolls; border of green quatrefoils on a yellow

ground, interrupted by four compartments enclosing animals. Mark *Luh-i tang*, "Luh-i Hall." H. 4¼ in., diam. 8 in. [Pl. IV. 33.] 351.

FLUTED BASIN, with scalloped edges. Chinese porcelain, painted in colours with gilding; inside a medallion enclosing a lady standing between two rocks; border of alternate flowers and butterflies; outside divided into eight panels, consisting of the following patterns twice repeated:—1. Blue with river scene in gold. 2. White with tree, bird, and butterfly in blue. 3. Red with white floral ornament heightened with gold. 4. White with vases and symbols in colours. H. 3¼ in., diam. 7¼ in. 352.

BASIN, with eight sides and indented edges. Chinese porcelain, painted in colours; in the centre a medallion of a formal floral pattern; on each of the sides, both inside and out, sprigs of flowers. Mark, a fungus. H. 3 in., diam. 5¾ in. [Pl. VIII. 99.] 353.

PAIR OF BOWLS, with two handles, covers, and stands, all of a quatrefoil shape. Chinese porcelain, painted in colours; each with four compartments enclosing flowers; the bowls have raised triangular compartments with small flowers on a green ground; the stands and covers have borders of lozenges and semicircles; the former have a raised quatrefoil centre, and at the back a large green quatrefoil; the latter have a raised quatrefoil terminating in a flower bud as a knob. H. 6 in., diam. of stands, 10½ in. by 9 in., diam. of bowls, 7 in. by 4½ in. 344.

BOWL AND COVER, quatrefoil shaped. Chinese porcelain, painted in colours; each with four compartments enclosing rocks and flowers; the bowl has raised triangular compartments, each with a single flower; the cover has a border of flowers in compartments, and a raised quatrefoil centre, terminating in a flower bud as a knob. H. 5¼ in.; bowl, 7 in. by 4½ in. 355.

STAND FOR A BOWL, of an irregular lozenge shape, deeply fluted, with raised centre. Chinese porcelain, painted in colours; four irregular compartments enclosing plants growing out of rocks, &c., between them branches of fanciful flowers. Diam. 11 in. by 9 in. 356.

BOWL. Chinese porcelain, coarsely painted in colours. Inside a medallion enclosing a pendent ornament, from each side of which are suspended three symbols. The same design is repeated four times on the outside. Mark, *Ki shih pao ting chi chin*. "A gem among precious vessels of rare stone." Diam. 6 in. [Pl. IV. 43.] 356*a*.

BOWL of somewhat cylindrical form. Chinese porcelain, painted in colours with gilding; inside in red the seal character *Show*, "Longevity," and a border of a rich diaper, interrupted by four medallions enclosing dragons in clouds; outside four panels

with dragons in clouds; in the spaces between a circular medallion with a red flower and black scroll work; the whole surrounded by bands of a rich diaper of alternate blue and red flowers. Mark of the period Kang-he, 1661–1722. (3.3.) H. 4¼ in., diam. 7½ in. [Pl. II. 14.] 357.

Bowl. Chinese porcelain, painted in colours; inside an ornament enclosing a chrysanthemum flower and four flowering branches; outside four panels, two of them quatrefoil-shaped, the other two fan-shaped, with flowers growing out of rocks; the intermediate spaces covered with a nankin yellow glaze, on which are painted eight symbols. Mark, a vase containing writing materials. H. 3½ in., diam. 7¾ in. [Pl. IX. 113.] 358.

Pair of Basins. Chinese porcelain, painted in colours; the outside glazed of a pale nankin yellow; the insides with a central flower, four plants growing out of rocks, and a green border. Mark, a seal character. Diam. 4¼ in. [Pl. V. 64.] 358*a*.

Small Bowl. Chinese porcelain, painted in faint colours with gilding; a procession of eight figures (perhaps ambassadors from the tribes of the *Man*) in antique dresses carrying symbols; they are preceded by a cart drawn by a dromedary or deer, which is approaching a fortified gate; inside a four-clawed dragon in red among clouds. Mark in four seal characters, very confusedly written. H. 1½ in., diam. 4 in. 359.

Small Bowl, fluted, with indented edge. Chinese porcelain, painted in colours; inside a star, four detached flower branches, and a border; outside three boys among branches, with a large flower between them. Mark, a hare, and, near the encircling line of blue, a small crescent. H. 1½ in., diam. 3½ in. 359*a*.

Basin. Chinese porcelain, enamelled on the outside in colours; flowers and scrolls on a ruby coloured ground, engraved with flowers and scrolls; inside plain white. Mark of the period Keen-lung, 1736–1795. Diam. 7 in. [Pl. II. 16.] 360.

Basin. Chinese porcelain, painted in colours; on the outside four medallions with a seal character on each, in blue on a pink ground, signifying "The sun of the constantly bright Buddha;" between them a *dorge* in red, from which spring formal scrolls and flowers; imperial yellow ground. Mark, in blue, over the glaze, of the period Kea-king, 1796–1821. Diam. 6½ in. [Pl. II. 17.] 360*a*.

Bowl and Stand. Chinese porcelain, enamelled with branches of flowers in colours on a deep orange ground. Mark, in the seal character, of the period Kea-king, 1796–1821. (2.2.2.) H. 2 in., diam. 4½ in., 6¼ in. [Pl. III. 28.] 361.

PAIR OF RICE BOWLS. Chinese porcelain, painted in colours; inside a five-clawed dragon in red with a pearl; outside two five-clawed dragons and two phœnixes amid branches of flowers; eight symbols in the border. Marks, in the seal character, of the periods Kea-king, 1796–1821, and Taou-kwang, 1821–1851. H. 3 in., diam. 6 in. [Pl. III. 28, 29.] 362.

RICE BOWL. Chinese porcelain, painted inside in blue; a male and a female divinity surrounded by clouds, birds flying round their feet; on the outside four medallions painted in colours, the spaces between being filled with a blue ground engraved in scrolls and ornamented with clouds; two of the medallions contain the figures represented within the bowl; the other two landscapes with figures. Mark, in the seal character, of the period Taou-kwang, 1821–1851. H. 2½ in., diam. 5¾ in. [Pl. III. 29.] 363.

The divinities on this bowl are probably Si Wang Mu, the queen of the Genii, accompanied by her azure-winged birds, and her husband Muh Kung.

BOWL. Chinese porcelain, enamelled in colours; two light boats on the waves of the sea, each steered by a lady, with a basket of flowers and a vase; rocks with red and white fungi growing out of them; in the distance mountains and clouds, among which is a building, towards which a stork is flying. Mark, in red, *Shun-tih tang chi.* "Made at the Shun-tih Hall." Diam. 6¾ in. [Pl. IV. 35.] 363*a*.

This bowl and the next are probably connected with the Taoist legends of Si Wang Mu, Queen of the Genii.

RICE BOWL. Chinese porcelain, enamelled in colours; two fantastic boats floating on the waves of the sea, in each of them two ladies, with in one case a stork, and the other a kylin; in clouds are seen tents, towards which a stork is flying. Mark, in red, in the seal character, *Heae chuh choo-jin tsaou.* "Made by (or for) the lord of the Heae bamboos." Diam. 5½ in. [Pl. VI. 72.] 363*b*.

BOWL. Chinese porcelain, decorated on the outside with irregular patches of white, yellow, and green; the interstices being filled with red. Mark of the period Taou-kwang, 1821–1851. (3.3.) H. 6 in., diam. 12¼ in. [Pl. II. 18.] 364.

BOWL. Chinese porcelain, enamelled in colours; on the outside masks and scrolls in green on a pink ground; the inside and bottom covered with a greenish blue. Mark, in black, *Ta-shu tang chi.* "Made at the Ta-shu Hall." Diam. 6¾ in. [Pl. IV. 38.] 364*a*.

PAIR OF BOWLS on tall feet. Chinese porcelain, painted in colours; inside two peaches, a bat, and leaves; on the outside branches of peaches and other fruit, with borders of peach-flowers, and green asters; on the foot archaic leaf pattern; gilt edges. H. 4½ in., diam. 5¾ in. 365.

BOWL on tall foot, with indented gilt edge. Chinese porcelain, painted in colours, with gilding; inside peaches and a bat, two birds and two flowers; outside a Chinese musical scene with six ladies; on the foot archaic pattern. Mark, in red (false), of the period Ching-hwa, 1465–1488, in a horizontal line. H. 4½ in., diam. 5¼ in. [Pl. I. 6.] 366.

SIXFOIL-SHAPED BOWL. Chinese porcelain, of thick material; the inside green; outside painted in colours, with gilding; Chinese subject, a gentleman alighting from his horse, and accosting three ladies, a man holding the horse, and attendant resting his load of luggage. Mark, in the seal character, of the period Heen-fung, 1851–1862. H. 3¼ in., diam. 7½ in. [Pl. III. 30.] 367.

OCTAGONAL BOWL. Chinese porcelain, of thick material; the inside green; the outside, with ornaments in low relief, consisting of the trigrams known as the *Pa-kwa*, and borders of the key and fret pattern, painted in red and brown with gilding. Mark, in the seal character, of the period Tung-che, 1862–1875. H. 2¾ in., diam. 7 in. [Pl. III. 31.] 368.

BOWL AND COVER, in the form of the flower of the nelumbium or water lily. Chinese porcelain painted in pink and green, to imitate the flower, and with gilt stalks and buds in relief; also a STAND of similar design, but without ornaments in relief. H. 5 in., diam. 6¾ in.; diam. of stand, 11 in. 369.

PAIR OF SMALL BOWLS AND COVERS. Chinese porcelain, externally covered with a nankin yellow glaze, and painted in colours with butterflies hovering over flowers. Mark, in red, a bat and peach. H. 4½ in., diam. 4 in. [Pl. VIII. 101.] 370.

SMALL BOWL. Chinese porcelain, painted externally with a spray of pink flowers on an imperial yellow ground with engraved scroll work. Mark, in the seal character, of the period Keen-lung, 1736–1795, over which is pricked in the glaze the Chinese word *Li* "profit," probably an owner's name. H. 2 in., diam. 4 in. [Pl. III. 27.] 371.

SMALL BOWL. Chinese porcelain, painted externally with a spray of pink flowers on a pale green ground with engraved scroll work. Mark, in the seal character, indistinct. H. 2 in., diam. 3½ in. 372.

SMALL SAUCER DISH. Chinese porcelain, painted with detached flowers in colours on a white enamelled ground, which is diapered with leafy scrolls engraved in outline. Mark, in the seal character, of the period Keen-lung, 1736–1795. Diam. 6 in. [Pl. III. 26.] 373.

SMALL SAUCER DISH. Chinese porcelain, painted with a branch of a plant with pink flowers on a white enamelled ground, diapered with engraved scrolls. Mark, in the seal character, of the period Kea-king? 1796–1821. Diam. 6 in. 373*a*.

PAIR OF CYLINDRICAL POTS AND COVERS, with two handles, each moulded in the form of two lions' heads, with a ball between them. Chinese porcelain, painted in colours with gilding. On each side a panel with two ladies playing on musical instruments; on the covers is a green band round the knob, and a border of trellis work, interrupted by four medallions enclosing symbols. H. 6 in. 374.

PAIR OF BOWLS ON STANDS, with two square handles and pierced covers surmounted by lions. Chinese porcelain, painted in colours with gilding; formal flower pattern. H. $4\frac{3}{4}$ in., diam. 5 in. 375.

DISH. Chinese porcelain, painted in pale blue, heightened with red and gilding. In centre a formal chrysanthemum of eight petals, diapered alternately in different patterns; around a running scroll of flowers. Mark, a fungus. Diam. $15\frac{1}{4}$ in. [Pl. VIII. 100.] 376.

DISH. Chinese porcelain, painted in blue, heightened with red and gilding. In the centre a medallion with two plants growing beyond a balustrade; around four medallions, two enclosing Chinese landscapes, and the two others pomegranates; between them formal flowers. Mark, a fungus. Diam. $13\frac{3}{4}$ in. [Pl. VIII. 100.] 376*a*.

PAIR OF CYLINDRICAL BOWLS AND COVERS. Chinese porcelain, painted in red and blue with gilding. Various compartments with flowers, rails, &c. H. $4\frac{3}{4}$ in., diam. $3\frac{3}{4}$ in. 377.

This is a very similar design to that in blue on a plate, No. 228.

PAIR OF BOWLS, each on a circular foot with edges in six lobes. Chinese porcelain, painted in colours with gilding; inside a medallion enclosing a basket of flowers; blue border with gilt diaper, interrupted by eight medallions enclosing fishes and other marine animals; outside eight compartments enclosing baskets of flowers, framed in by blue bands with gilt ornaments and occasional panels; on the foot a formal floral pattern. H. 5 in., diam. $7\frac{3}{4}$ in. 378.

TWO SAUCER DISHES, with wavy gilt edges, and with raised bands dividing the border into eight compartments. Chinese porcelain, painted in colours with gilding; in the centre a circular medallion with a pomegranate, enclosed in a red and white border; around this a blue ground with gold flowers; in the compartments of the border fruit trees and mice; outer border of blue and gold, interrupted by eight panels of red diaper; on the outside branches of flowers. Diam. $10\frac{3}{4}$ in. 379.

SAUCER DISH. Chinese porcelain, painted in blue and red, with gilding; in the centre the fish symbol; around this two leaves and two fans, with groups of vases between them; narrow floral border. Diam. $10\frac{3}{4}$ in. 380.

PLATE. Chinese porcelain, painted in colours with gilding. In the centre flowers springing out of rocks; blue border with flowers in red and gold, interrupted by four medallions enclosing fish and crustaceans. Mark, a complicated object, described by M. Jacquemart as a sacred axe, but resembling a seal character. Diam. 8½ diam. [Pl. V. 65.] 380*a*.

DISH AND TWO PLATES. Chinese porcelain, painted in colours with gilding; in the centre a medallion enclosing a vase with flowers; broad border with three compartments, in two of which a phœnix, in the third a butterfly, with green and black edging; the spaces between coloured blue, with flowers in red and gold; on back flower branches and narrow border. Diam. 11 in., 8½ in. 381.

TWO PLATES. Chinese porcelain, painted in colours with gilding; in the centre a vase with flowers and a railing; broad border divided into six compartments, containing alternately birds or insects, and red flowers on a blue ground; outside, branches of flowers, and a narrow border. Diam. 8¾ in. 382.

PLATE. Chinese porcelain, painted in colours; in the centre a nelumbium flower; a broad border divided into six compartments, containing alternately coloured flowers, and the prunus in gold on a blue ground. Diam. 8¾ in. 383.

MUG, with globular body and ribbed neck. Chinese porcelain, painted in blue, with touches of red and gold; on the body a landscape. Mark, a fungus. H. 4 in. [Pl. VIII. 100.] 383*a*.

The form of this mug is European.

SAUCER DISH. Chinese porcelain, painted in colours; three lions, each with a foot resting on a perforated ball, from which issue three green streamers. Mark, a leaf. Diam. 13⅓ in. [Pl. VIII. 91.] 384.

SAUCER DISH. Chinese porcelain, painted in colours with gilding; a landscape with water, and a building from the door of which children are issuing and a woman is looking; in front is a man in a boat, which is being pushed from the shore by a boatman; a border of flowers and leaves on a speckled grey ground. Mark, the shell symbol. Diam. 14¼ in. [Pl. VII. 80.] 385.

SAUCER DISH. Chinese porcelain, painted in brilliant colours; in the centre a medallion consisting of a flower, enclosed in sixteen blue lobes, and a border of alternate lozenges and circles; from this proceed eight compartments enclosing birds, animals, and plants; border of green with detached flowers, interrupted by eight medallions enclosing butterflies. Diam. 11 in. 386.

SAUCER DISH. Chinese porcelain, painted in colours; in the centre a medallion enclosing a Chinese landscape with kylin, phœnix, &c.; this is surrounded by red diaper; border of stiff flowers

in various colours alternating with scrolls. Mark, *Shun-tih tang po ku chi*, "Antique, made at the Shun-tih Hall." Diam. 10½ in. [Pl. IV. 34.] 387.

From peculiarities of make it is probable that this dish is of the early part of the period Kang-he, 1661–1722.

SAUCER DISH. Chinese porcelain, painted in colours with gilding; in the centre a Chinese subject; two ladies, a table with vases, and a tree; border of speckled green with flowers, interrupted by four medallions containing flowers, &c.; outer fluted edge with red band. On the back is pricked the Chinese word *Tsieh*, "Stored up," perhaps an owner's name. Diam. 9¼ in. 388.

SAUCER DISH. Chinese porcelain, painted in colours with gilding; in the centre a pomegranate tree and two birds; border of speckled green, with flowers, interrupted by four medallions containing plants; outer fluted edge of red and gold. Diam. 9¼ in. 388*a*.

DISH, with wavy edge, and twelve slightly raised foliations on the sides, which are outlined in blue. Chinese porcelain, painted in red with gilding; in the centre a Chinese scene, a gentleman and lady in an open carriage, an attendant behind with an umbrella; on the foliations growing plants, between them scrolls. Diam. 10¾ in. 388*b*.

PAIR OF SAUCER DISHES. Chinese porcelain, with engraved designs, partially painted in green; inside a five-clawed dragon among clouds; on the outside two similar dragons among the waves of the sea. Mark of the period Ching-tih, 1506–1522 (3.3.) Diam. 7 in. [Pl. I. 9.] 389.

SAUCER DISH. Chinese porcelain, painted in green with black outlines on a yellow ground; in the centre a four-clawed dragon amidst clouds or flames; on border three branches of flowers and three fungi; outside, four symbols and a green indented band below them. Mark of the period Kang-he, 1661–1722. Diam. 8½ in. [Pl. II. 14.] 390.

SAUCER DISH. Chinese porcelain, painted in colours over a blue outline; on the centre a formal ornament with five points, between each of which is a character; the border composed of sixteen characters, twice repeated; on the outside five bats in red. Mark, enclosed in a square, *Tsai-jun tang chi*, "Made at the Tsai-jun Hall." Diam. 6½ in. [Pl. IV. 36.] 390*a*.

TWO SAUCERS. Chinese porcelain, painted with red fish and water plants in blue and green. Similar designs on the back of border. Mark, *Tsae chuen chi lo*, "Enjoying themselves in the stream." Diam. 6¼ in. [Pl. V. 44.] 391.

SAUCER DISH. Chinese porcelain, painted inside with the character *Fuh*, "Happiness," surrounded by five bats. The outside ornamented with knots, scrolls, and flowers in colours on a deep

ruby ground; among them is repeated four times a Chinese character. Mark, in the seal character, of the period Keen-lung, 1736–1795. Diam. 7¾ in. [Pl. III. 26.] 392.

TWO SAUCER DISHES, with scalloped edges of nine foliations. Chinese porcelain, painted in colours with gilding; in the centre a tree and two storks; border of nine panels with plants growing out of rocks; outside, nine sprigs of flowers. Mark, *Yuh*, "Jade." Diam. 9 in. [Pl. V. 55.] 393.

TWO SAUCER DISHES, with scalloped edges of nine foliations. Chinese porcelain, painted in colours with gilding; in the centre a tree and two storks; border of nine panels with plants growing out of rocks; outside nine sprigs of flowers; brown edges. Mark, a four-leaved flower. Diam. 9 in. [Pl. IX. 102.] 394.

TWO SAUCER DISHES, with scalloped edges of nine foliations. Chinese porcelain, painted in colours with gilding; in the centre a tree with two geese and a hawk or phœnix; border of nine panels, with stiff branches of flowers; outside nine sprigs of flowers; brown edges. Mark, a four-leaved flower. Diam. 6¾ in. [Pl. IX. 102.] 395.

FOUR OCTAGONAL DISHES. Chinese porcelain, painted in colours; Chinese subjects, varying in each, but all consisting of a gentleman, a lady, and a table; border quatrefoil pattern with flowers, interrupted by four medallions enclosing symbols. Diam. 8 in. 396.

FLAT CIRCULAR STAND, with raised edge, resting on three small pyramidal feet. Chinese porcelain, painted in colours; pair of birds in a flowering tree; border of diaper work interrupted by four medallions, enclosing fish and crustaceans; on the outside narrow border of flowers on a green ground, interrupted by medallions with branches of flowers; gilt edge. H. 1¾ in., diam. 12¼ in. 397.

FLAT DISH. Chinese porcelain, painted in colours; a landscape, with the eight horses of the monarch Muh Wang, of the Chow dynasty, in various attitudes. Diam. 10½ in. 398.

TWO CIRCULAR TRAYS. Chinese porcelain, painted in colours; a kylin and clouds; border of fret work, interrupted by four compartments enclosing symbols. Mark, (on one) *Luh-i tang*, "Luh-i Hall." Diam. 8 in. [Pl. IV. 33.] 399.

TWO CIRCULAR TRAYS. Chinese porcelain, enamelled in colours; diapered patterns in compartments, consisting of four octagons, with pink flowers on a pale green diaper and with pink diapered borders; between them octagons of blue pencilled in black; the centre one representing a flower on a diapered ground, the others dragons coiled round; these octagons are joined together by bands of green basket work, with a pink flower on each; border, a cloud pattern in blue. Diam. 7½ in. 400.

CIRCULAR TRAY. Chinese porcelain, enamelled in colours with gilding; two ladies, one seated at a table with a pen in her hand, the other standing with a hand screen; behind the former a stand with vases, &c. Mark, emblems forming a congratulatory sentence. Diam. 7¾ in. [Pl. VII. 88.] 401.

CIRCULAR TRAY. Chinese porcelain, enamelled in colours, with gilding; three ladies seated on a carpet and playing at a game somewhat like chess; in the background a stand with vases, stool with tea things, &c. Mark, emblems forming a congratulatory sentence. Diam. 7¾ in. [Pl. VII. 88.] 402.

CIRCULAR TRAY. Chinese porcelain; in the centre is delicately painted a group of Chinese figures, two ladies and a child; enclosed in a sevenfoil, the spandrils being filled in with stiff gold flowers and scrolls. Diam. 6½ in. 403.

PAIR OF OCTAGONAL DISHES ON FEET. Chinese porcelain, painted in colours, with gilding; in the centre a chrysanthemum flower and a butterfly; border of hexagonal pattern with flowers, interrupted by four medallions enclosing birds, flowers, and insects; underneath rich borders and detached branches of flowers. H. 4 in., diam. 11½ in. 404.

DISH, with wavy edge. Chinese porcelain, enamelled in brilliant colours; a mythological scene; a building, from the different stages of which four ladies are looking; in the air is a man riding on a dragon, and a woman riding on a phœnix, above the moon between constellations; the border of eight circles, enclosing storks, and portions of medallions, on a red diaper ground; on the back three branches of flowers in colours. Mark, a leaf. Diam. 14½ in. [Pl. VIII. 92.] 405.

This probably represents an emperor and empress carried up to heaven by the fabulous animals proper to them.

DISH, with wavy edge. Chinese porcelain, enamelled in colours, with gilding; a landscape with water and a boat in the foreground, three Chinese figures looking up to the sky where there is a stork and the sun; the border of eight circles, enclosing storks, and portions of medallions, on a red diaper ground; on the back three branches of flowers in colours. Mark, a leaf. Diam. 14½ in. [Pl. VIII. 91.] 406.

LARGE DISH. Chinese porcelain, painted in colours, with gilding; in the centre a rock, from which spring various flowering plants; on it a pair of gold pheasants; above another pair of birds; inner border of chrysanthemum flowers in gold on a red diapered ground, interrupted by six medallions enclosing shells, &c.; border, various wild animals and trees, divided by six panels containing a formal flower in gold, with green leaves and scrolls. Diam. 22¾ in. 407.

DISH. Chinese porcelain, covered with a bright green enamel; in the centre a large pink flower, from which proceed dark green branches terminating in smaller flowers, somewhat rudely painted, with occasional coloured scrolls. Diam. 9¾ in. 408.

TWO PLATES. Chinese porcelain, painted in colours; across them is represented a scroll with detached branches of flowers; behind this is a narrow scroll with flowers running in the opposite direction; the background is a running pattern of green leaves and pink flowers on a black ground. Diam. 9 in. 409.

PLATE. Chinese porcelain, painted in colours with gilding; a scroll with a moonlight scene; a lady standing in a garden and a gentleman climbing over a wall, over which he has already thrown his boots; the rest of the plate is ornamented with two panels enclosing various instruments, and with flowers on a red scroll ground. Diam. 9 in. 409*a*.

Engraved in Jacquemart and Le Blant, Pl. vi.; in Jacquemart (1873, p. 77), it is stated that this is an episode in the Si-siang-ki, a lyric drama written about 1110.

TWO PLATES. Chinese porcelain, painted in colours; in the centre a boy in the balcony of a building, supporting a vase of flowers; broad border of four medallions containing stiff flowers, with vases, books, &c. between them; outer border a series of ovals; on the outside four symbols. Mark, a flower symbol. Diam. 9 in. [Pl. VIII. 95.] 410.

TWO PLATES. Chinese porcelain, painted in colours; in the centre various pieces of furniture with vases, &c.; a border of semi-circular patterns; on the outside six symbols. Mark, a fungus. Diam. 8½ in. [Pl. VIII. 98.] 411.

TWO PLATES. Chinese porcelain, painted in colours, with gilding; in the centre a man on horseback with attendant, and a building, in the enclosure of which is a table with vases and sundry symbols; border, four oval medallions containing stiff flowers between groups of symbols; outside three branches of flowers. Mark, a four-legged vase. Diam. 8¾ in. [Pl. IX. 111.] 412.

TWO PLATES. Chinese porcelain, painted in colours; in the centre flowers growing out of rocks, and three ducks; border, landscapes. Mark, a four-legged vase. Diam. 8¾ in. [Pl. IX. 112.] 413.

FOUR PLATES. Chinese porcelain, painted in colours, with gilding; in the centre a basket of flowers; speckled green border with flowers, interrupted by four panels with plants. Mark, a leaf, and, engraved in the paste, N=99 ⊞, the number of the Dresden Collection. Diam. 8½ in. [Pl. VIII. 93.] 414.

TWO PLATES. Chinese porcelain, painted in colours; in the centre a basket of flowers; border of marbled green with red flowers, interrupted by four medallions. Mark, a four-legged vase. Diam. 8¾ in. [Pl. IX. 111.] 415.

TWO PLATES. Chinese porcelain, painted in colours, with gilding; in the centre plants growing out of a rock with a bird; border of speckled green with butterflies and flowers. Mark, a four-legged vase. Diam. 8¾ in. [Pl. IX. 111.] 416.

PLATE. Chinese porcelain, painted in colours, with gilding; in the centre plants growing out of water, duck, fish, &c.; round it is a band of flowers and scrolls, interrupted by four medallions enclosing flowers; border of flowering branches in blue; red and gold edge. Diam. 9 in. 417.

TWO PLATES. Chinese porcelain, painted in colours, with silver and gilding; in the centre a quatrefoil medallion with a lady playing on a musical instrument, at her back a piece of furniture with drawers; from each point of the quatrefoil proceeds a scroll in white enamel relieved by a black pencilled diaper; on the border, which has a silvered ground, are four medallions with a branch of flowers in purple, between which are red medallions with flowers traced in gold. Diam. 9 in. 418.

TWO PLATES. Chinese porcelain, delicately painted in colours, with gilding; a flowering tree growing out of rocks, and two red-breasted birds; border of flowering branches painted in black and gold. Diam. 9 in. 419.

PAIR OF CIRCULAR SALTCELLARS, of a pedestal form. Chinese porcelain, painted in colours; in each bowl red fish and branches, and below two birds on plants growing out of rocks; green borders. H. 2 in., diam. 3¼ in. 420.

PAIR OF QUATREFOIL-SHAPED TEAPOTS, with a spout at each end, arched handles, and quatrefoil-shaped lids. Chinese porcelain, painted in colours with flowers; the handles imitating basketwork. H. 5 in., L. 7 in. 421.

SIX-SIDED TRAY from a tea service, with fluted edge. Chinese porcelain, painted in colours, with a cock and flowers; irregular framework of gilt basket-pattern; border of octagons and squares pencilled in black. Diam. 5 in. 422.

SIX-SIDED TRAY from a tea service, with fluted edge. Chinese porcelain; in the centre, painted in colours, is a group of Chinese figures drinking tea, two ladies, a gentleman, and a boy; the border of minute flowers and leaves in gold, interrupted by six medallions painted alternately in pink and black. Diam. 5¼ in. 423.

CUP AND SAUCER. Chinese porcelain; symbols in colours, and white flowers on a green ground with black spirals, imitating the waves of the sea; inside the cup a flower in blue. Diam. $2\frac{5}{8}$ in., $4\frac{3}{8}$ in. 424.

CUP AND SAUCER. Chinese porcelain, painted in colours, with gilding; on the cup a Chinese landscape; on the saucer a similar landscape, and a seated figure in centre. Mark, a horn-shaped symbol. Diam. $3\frac{1}{4}$ in., $5\frac{1}{4}$ in. [Pl. VII. 90.] 425.

CUP AND SAUCER of six-foil shape. Chinese eggshell porcelain, enamelled in blue, with gilding; formal sprigs of flowers and borders. Diam. $2\frac{3}{4}$ in., $4\frac{1}{2}$ in. 426.

CUP AND SAUCER. Chinese eggshell porcelain, painted in colours, with gilding; on the saucer a figure seated on a rock beneath a peach tree; the border of the saucer and the outside of the cup ornamented with variously shaped patches of green and pink diaper; the ground gilt and ornamented with flowers. Diam. $2\frac{1}{2}$ in., $4\frac{1}{8}$ in. 428.

HEMISPHERICAL CUP. Chinese porcelain, with a branch of a flowering tree and birds on the outside, very faintly drawn in pale red; within are painted a red and a yellow fruit with green leaves. Diam. $2\frac{1}{4}$ in. 429.

TWO CUPS. Chinese eggshell porcelain, painted with coloured flowers, springing from blue rocks; at the sides are inscribed two verses in Chinese characters. Mark of the period Kang-he, 1661–1722. (3.3.) H. 2 in., diam. $2\frac{1}{2}$ in. [Pl. II. 14.] 430.

CUP AND SAUCER. Chinese eggshell porcelain, moulded in low relief like a flower, with ornaments painted in colours; on the cup branches, insects, and white flowers; on the saucer sprigs of flowers and insects. Diam. 3 in., $4\frac{3}{4}$ in. 431.

TWO CUPS AND SAUCERS. Chinese eggshell porcelain, painted with rosettes in white enamel, between which are pink flowers with green leaves; borders in white enamel. Diam. 3 in., $4\frac{3}{4}$ in. 432.

CUP AND SAUCER. Chinese eggshell porcelain; in the centre a blue radiating pattern; the sides are ornamented with black pencilled lines, over which are flowers in brilliant enamel colours. Diam. $2\frac{5}{8}$ in., $4\frac{1}{2}$ in. 433.

CONICAL CUP. Chinese eggshell porcelain, painted inside with a flower in black, gold, and silver; outside two medallions enclosing vases, &c., in gold and colours; the rest of the surface is decorated with flowers and scrolls in black, gold, and silver. Mark of the period Yung-ching, 1723–1736. (2.2.2.) H. $2\frac{1}{2}$ in., diam. $3\frac{1}{2}$ in. [Pl. II. 15.] 434.

This has formed part of a nest of cups, which are usually of this form so as to fit into each other. They appear to be called in Chinese T'ao-pei. (*See* History of King-te-chin, p. 192.)

CUP. Chinese eggshell porcelain, enamelled in colours, with stiff scrolls and flowers; from the bottom rise six foliations with octagons and squares pencilled in black; pink border with quatrefoil pattern in black. Diam. 3in. 435.

CUP. Chinese eggshell porcelain; inside a border with enamelled flowers, leaves drawn in black, and gilt seeds; on the outside a Chinese view with buildings, painted in gold of various tints. Diam. $2\frac{3}{4}$ in. 436.

CUP AND SAUCER. Chinese eggshell porcelain, painted in colours with gilding; on the saucer two ladies and a child, a stand and a basket of flowers; on the cup the same subject repeated, and a bunch of flowers with a butterfly; a foliated border to each, with a stiff pattern of flowers and scrolls in gold. Diam. $2\frac{3}{4}$ in., $4\frac{1}{2}$ in. 437.

CUP AND SAUCER AND COFFEE CUP. Chinese eggshell porcelain, elaborately painted in enamel, with gilding; on each is represented a group consisting of two ladies seated at a draught board, a boy, two other ladies, two dogs, and various vases and stands; inside the cups a flower; inside the tea cup and saucer, and outside the coffee cup, a wavy band of flowers and scrolls outlined in black, and filled in with gold; narrow borders of a formal strawberry leaf pattern in silver, with coloured dots between them. Diam. $2\frac{3}{4}$ in., $4\frac{1}{8}$ in., and $2\frac{1}{4}$ in. 438.

CUP AND SAUCER. Chinese eggshell porcelain, enamelled in colours; inside the cup a basket with flowers, and a vase with fruit; outside three medallions enclosing flowers; between is an octagon pattern in pink; on the saucer, basket with flowers and vase with fruit, within an irregular edging of wicker pattern of turquoise blue; borders of octagon pattern in pink, interrupted by three medallions containing flowers; narrow borders in blue with quatrefoil pattern. Diam. $2\frac{3}{4}$ in., $4\frac{1}{4}$ in. 439

CUP. Chinese eggshell porcelain, painted with a fan-shaped medallion, representing a landscape, and with a branch of the prunus, all on a deep pink ground; inside a pink flower. Diam. $8\frac{1}{2}$ in. 440.

BOWL AND SAUCER. Chinese eggshell porcelain, painted inside with a group of flowers and fruit in enamel colours, the outside coated with a delicate rose colour. Mark on bowl, *Yew Sin-chow nien chi*, "Made in the Sin-chow year [recurring] again," viz., the 38th year of the cycle, which occurred for a second time in the reign of Kang-he, in 1721. H. $2\frac{1}{2}$ in., diam. 5 in., 6 in. [Pl. I. 1.] 441.

SAUCER-SHAPED PLATE. Chinese eggshell porcelain, enamelled in brilliant colours; in the centre is a lady seated, and two boys presenting vases of flowers; behind the lady a vase and cover, and a tall stand on which is a smaller vase containing scrolls,

&c., a large vase without a cover in the back ground. Inner border (an inch broad) of octagons and squares on a pale pink ground, interrupted by three medallions enclosing flowers; outer edge, a quatrefoil pattern on a pale green ground, the back of the plate, excepting the centre, is enamelled a deep pink. Mark of the period Yung-ching, 1723–1736. Diam. 8 in. [Pl. II. 15.] 442.

SAUCER-SHAPED PLATE. Chinese eggshell porcelain, enamelled in brilliant colours; in the centre is a lady seated and two boys presenting flowers; on her right a vase and cover, and a tall stand on which is a smaller vase containing a tassel, &c.; in the back ground a large vase and cover; the border (about half an inch broad) of a quatrefoil pattern, on a pale blue ground, interrupted by three medallions enclosing flowers; the back of the plate, excepting the centre, is enamelled a deep pink. Diam. 8 in. 443.

DEEP PLATE. Chinese eggshell porcelain, enamelled in colours with gilding; in the centre is a leaf-shaped panel, surrounded by a gold ground, diapered with flowers in colours; within it a lady seated and two boys; on her left two vases; behind her a table with books, &c. This is surrounded by six borders of various widths, the two principal being of a deep pink, interrupted by four blue medallions, and pale lilac, with four medallions encircling flowers, and with four dragons in white. The back of the plate, excepting the centre, is enamelled a deep pink. Diam. 8¼ in. 444.

This plate is known among collectors as the "plate with the seven borders," the diaper round the leaf being included in the number.

OCTAGONAL PLATE. Chinese eggshell porcelain, enamelled in colours; in the centre a lady with a fan, and two boys amidst furniture; ruby border with eight pink flowers, between which a small blue flower. No mark, but engraved in the paste, N. 203, the number of the Dresden collection. Diam. 8¼ in. 445.

DEEP PLATE. Chinese eggshell porcelain, enamelled in colours with gilding; in the centre a lady seated at a table holding a flower; at her feet a child; around a black frame, round which are entwined flowers; border a diaper of octagons in black, interrupted by four medallions enclosing a gilt sprig, and surrounded by flowers; between them are coiled blue dragons; the back, excepting the centre, covered with a ruby colour. Diam. 8¼ in. 446.

DEEP PLATE. Chinese eggshell porcelain, enamelled in brilliant blue with gilding. In the centre a gentleman and lady, seated at a table, and surrounded with vases, a parrot, &c.; he is playing on a flute and she is beating time with her fan; border of a formal pattern, in white on a blue ground, interrupted by four medallions enclosing a flower. Diam. 8⅛ in. 447.

TWO DEEP PLATES. Chinese eggshell porcelain. In the centre is a river scene with a bridge, pencilled in black; around this a narrow band of quatrefoil pattern on a gold ground, interrupted by four medallions enclosing vases, &c.; the border of a key pattern in gold, interrupted by four medallions enclosing flowers, pencilled in black. Diam. 8 in. 447*a*.

DEEP PLATE. Chinese eggshell porcelain, with a group of flowers in a stool-shaped basket, and a stand of fruit, in brilliant enamel colours; inner border of a quatrefoil diaper on a pale green ground; beyond this a broader border of octagons and squares on a pale pink ground, interrupted in three places by medallions enclosing flowers; outer edge of a quatrefoil pattern on a pale blue ground; the back of the plate, excepting the centre, is enamelled a deep pink. Diam. 8¼ in. 448.

SNUFF BOTTLE. Chinese porcelain; on one face a plant, with red flowers and black leaves; on the other an inscription in "grass" character, *Hwa kai yew yih nien*, "The flowers open, and lo a [new] year;" the second line of a sonnet ascribed to Wei Ying-wuh, a poet of the Tang dynasty, living A.D. 702–795; sides with raised dots, and painted black. From Egypt. H. 2¼ in. 449.

See Julien, History of King-te-chin, p. xii.

SNUFF BOTTLE. Chinese porcelain; on one face a plant with red flowers and black leaves; on the other two bats in red; sides with raised dots, and painted yellow. From Egypt. H. 2 in. 449*a*.

SNUFF BOTTLE. Chinese porcelain, painted in colours; on one face a landscape; on the other an inscription in "grass" character to this effect, "The hills are green, the water blue; the white clouds bridge them across;" sides with raised dots and covered with green glaze. Brought from China. H. 2⅛ in. 450.

SNUFF BOTTLE. Chinese porcelain; on one face two red flowers; on the other an inscription, "This day the flowers open, and lo a [new] year;" sides with raised dots and covered with green glaze. H. 1¾ in. 451.

SNUFF BOTTLE. Chinese porcelain, painted in colours; it is ornamented with eighteen figures in low relief, probably the eighteen Arhân, or immediate disciples of Buddha, standing on clouds; the background represents the waves of the sea, from which a dragon is issuing. Mark, in red, an indistinct seal character. H. 3 in. 452.

SNUFF BOTTLE, ornamented with an outer casing, composed of lions playing with balls. Chinese porcelain, painted in colours; gilt mouth. Mark, in red, in the seal character. H. 2½ in. 453.

SNUFF BOTTLE, ornamented with an outer casing, composed of figures of lions, playing with pierced balls. Chinese porcelain, painted in red; gilt mouth. Mark, in the seal character, in gold, of the period Kea-king, 1796–1821. H. 2½ in. [Pl. III. 28.] 454.

SNUFF BOTTLE, ornamented with an outer casing, composed of a dragon and a phœnix among clouds. Chinese porcelain, painted in red; gilt mouth. H. 3 in. 455.

TUBE for a feather. Chinese porcelain, painted in colours, with gilding; formal flowers and scrolls on a pale green ground, among which appears the *wan* or *swastika*, the Buddhist emblem. This tube, which is closed at one end from which projects a loop, is termed by the Chinese *ling kwan*, and used to hold the peacock's feather (a much coveted distinction) when attached to an official cap. L. 2¼ in. 455*a*.

WATCH CASE. Chinese porcelain, painted in colours, with gilding; on the back a group of flowers, with a butterfly and a bird; around this a framework of gilt scrolls, enclosing four medallions painted in lake; the frame for the glass ornamented with dragons in gold; inside thickly gilt. 456.

CLASS V.—CHINESE PORCELAIN WITH PIERCED ORNAMENTS FILLED WITH GLAZE.

A beautiful mode of varying the decoration of porcelain is exemplified by the specimens in this class, in which ornaments appear to have been cut through the substance of the porcelain and filled in with glaze. To do this successfully must have required no little skill; in some cases the design consists of dragons, in others portion of leaves or flowers are rendered semi-transparent, but the most usual decoration is composed of bands of diaper or star pattern. It is probable that these wares are not older than the 18th century. In Persia, white bowls of a soft fritty porcelain were made, which have rude decorations of the same nature, but there is no evidence to show in which country this mode of ornamentation originated.

TWO CUPS AND SAUCERS. Chinese porcelain painted in blue; in the bottom of each a landscape; quatrefoil and leaf borders; around a band of formal pierced pattern, filled in with glaze. Diam. 3½ in., 5½ in. 457.

SHALLOW BOWL, with raised centre; the sides pierced in a geometrical pattern and filled in with glaze. Chinese porcelain, painted in blue; on the centre the Chinese character, *Fuh*, "Happiness," surrounded by five bats; border in white on

a blue ground; outside a blue border. Mark, in the seal character, of the period Keen-lung, 1736–1795. H. 1½ in., diam. 4¾ in. [Pl. III. 26.] 458.

FLOWER POT. Chinese porcelain. Round the upper and lower parts formal borders, painted in blue; the remainder of the body ornamented with a pierced pattern, filled in with glaze. H. 6½ in., diam. 9 in. 458*a*.

BOWL AND COVER. Chinese porcelain, of a pale blue body, painted in colours; inside a magnolia tree in blossom; outside a similar tree growing, with other flowers and a branch of the same; similar decoration on cover; the porcelain has been pierced in places and filled in with glaze so that the petals of some of the flowers should appear more transparent when held up to the light. Mark on bowl and cover, in the seal character, of the period Keen-lung, 1736–1795. H. 3 in., diam. 4½ in. [Pl. III. 26.] 459.

CLASS VI.—CHINESE POTTERY.

As has been already stated it is by no means easy to distinguish Chinese pottery, especially stoneware, from porcelain, when the substance is concealed by a thick glaze. The limits between these various branches of ceramic art are difficult to define, and they pass from one into the other by imperceptible degrees. The Chinese themselves do not appear to make any distinction, and it has been therefore thought best to include vases of glazed stoneware with porcelain. This has reduced in some measure the extent of the class under consideration.

The Chinese employ glazed pottery very extensively as architectural ornaments. The famous porcelain tower near Nankin, now destroyed, was formed chiefly of this material, the white portions alone being in porcelain. It has also been used in the decorations of the imperial residences, from one of which, the well known Summer Palace, were obtained the two heads of statues and two animals described below.

A fine pale kind of pottery is used in making the bowls of opium pipes, which are often richly decorated with vitrified colours.

Another peculiar kind of pottery is that known as "boccaro" from a Portuguese word. This is a fine kind of stoneware of various tints, buff, red, brown, and chocolate coloured. The ornaments are in relief, or delicate diapers impressed with stamps or moulds. It has been much employed in making tea-pots which exhibit the most various forms, mouth-organs, sections of bamboo, fruit, birds, &c. Occasionally the dull surface is relieved by coloured

decorations, generally sparingly applied, but sometimes covering the surface.

This kind of earthenware furnished models to Böttcher, the inventor of Saxon porcelain. His first attempts are wonderful imitations of Oriental pottery. The Elers, who established a pottery in Staffordshire, copied the red varieties with great success, and it is not always easy to distinguish their productions from Oriental examples.

TWO HEADS FROM STATUES, probably of the goddess Kwan-yin. Pale Chinese pottery, covered with a deep yellow glaze, with turquoise ornaments. They have crowns or caps with figures in low relief, surmounted by blue knobs; projecting from the bottom of each is a cylindrical plug to fit them on the statues. These heads formed portions of figures in the *Wan Show Shan*, or pleasure-grounds attached to the Yuen Ming Yuen, the imperial summer palace near Pekin. H. 7½ in. 459*a*.

TWO FIGURES OF MONSTERS, one a kylin the other a phœnix. Chinese pottery, covered with a green glaze. Said to have been crest ornaments of the roof of a pavilion in the Imperial Summer Palace near Pekin. H. 8 and 9 in. 459*b*.

FIGURE OF A HAWK. Dark brown Chinese stoneware; it rests on a rock, and has the body gilt. H. 8½ in. 460.

TEAPOT. Red Chinese stoneware (*boccaro*), with lid and two spouts; the centre is open and encloses a six-bladed paddle. H. 4 in. 461.

PAIR OF HEXAGONAL CANISTERS. Chinese chocolate-coloured stoneware (*boccaro*). The sides imitate basket work, and have a flowering plant in low relief, enamelled in colours; on the shoulders blue scrolls, and borders of green quatrefoils; similar decoration on covers. H. 6½ in. 461*a*.

CLASS VII.—JAPANESE PORCELAIN.

Until lately little has been known of the history of porcelain in Japan. A short account of the manufactories near Imari was extracted by Professor Hoffmann, of Leyden, from a Japanese Encyclopædia of 1799, and is published at the end of the history of King-te-chin. He states that the manufactories in the neighbourhood of Imari are situated on the slopes of the Idsoumi-Yama, a mountain which produces porcelain clay, and the names of eighteen of them are given. The products of two of them, Okawaji and Mikawaji, were not made for sale, being the private

factories of the Princes of Nabeshima and Hirato respectively.

Siebold writing in 1826 (Voyage au Japon, p. 264) notices the porcelain works of Imari, and states that they supplied in the 16th and 17th centuries the fine porcelain so much admired in Europe, but that they had greatly fallen into decay, and sent out porcelain very inferior to that formerly made, owing to a contract between the Dutch Company and the authorities of Nagasaki, by which the manufacturers were bound to furnish the porcelain at a fixed price.

Owing to a confusion between pottery and porcelain it has been usual to consider the introduction of the latter into Japan as of considerable antiquity; but it appears from the Japanese Report accompanying the collection at South Kensington that it was not till about 1513 that it was introduced by Gorodayu Shonsui of Isé, on his return from China, where he had been to study the art. He settled in the province of Hizen, but it is not known exactly where. Arita in that province is one of the principal centres of porcelain making in Japan, and furnished, during the 17th and 18th centuries, the greater part of the vases known in Europe as "old Japan." It seems to have been first made for exportation to China, and then to Holland. The style was adapted to foreign taste, and few specimens, therefore, have remained in the country. Arita has no less than six branch kilns. The porcelain from Hizen is called indifferently Imari ware or Arita ware.

Another important factory is in the province of Kaga, known as Kutani ware, from the village Kutani-mura, whence the clay is obtained, but which is unsuitable from its climate for the establishment of a factory. It was founded in the 16th century by Tamura Gonzayemon, who had studied porcelain making in Hizen. The older wares are decorated with deep purple, green, and yellow, but about 1650 Godo Saijiro introduced the well-known decoration in red The manufactory afterwards declined, but was revived about 1810, by Yoshitaya, who erected a kiln at Yamashiro-mura, and it is now flourishing. There are 10 kilns at Terai-mura and at Kanazawa-cho. The clay is of a bad colour, and the ware is apt to be of a dirty hue. It passes from porcelain into stoneware, and it has therefore been found convenient, in the supplement to this catalogue, to place together the Kutani specimens, without considering their exact nature. It should be stated that white porcelain has frequently been sent from other parts of Japan, and

especially from Arita, to the potteries in Kaga to be decorated, which accounts for the Kutani mark appearing on porcelain very various in composition.

A factory is said to have been founded at Wakayama in the province of Kii, about 200 years ago. The Prince of Kii brought there from Kiôto the famous potter Yeiraku Zengoro, who did much to improve the fabric. The productions are known as Kishiu ware, and are chiefly ornamented with formal patterns in outline in low relief, the spaces between them being filled in with coloured glazes, chiefly blue, deep purple and yellow. It does not appear to be much esteemed in Japan.

At Sanda, in the province of Setsu, a kiln was erected in 1690, on the Arita system, by the prince of Setsu, to imitate Chinese celadon, in which it was successful.

The other factories of porcelain in Japan do not appear to have been established before the present century.

In 1805 the manufacture was introduced into Seto, in the province of Owari, by a potter named Kado Tamikichi, son-in-law of one of the Arita porcelain makers, and so important has the manufactory become, that porcelain is known in Japan as *Seto-mono* or Seto ware.

In 1810 an imitation of Chinese porcelain called *Agaye* was made at Inu-yama in the province of Owari; and about the same time it was introduced into several villages of the province of Mino, where there are still no less than 110 kilns at work.

At Kiôto, famous for its potteries, several of the manufacturers commenced during the present century to make porcelain painted in blue (*sometsuke*) in imitation of Arita ware, and this is especially the case at Kiyomidsu.

A factory near Tokio produces the elegant little eggshell saki cups, of a pearly texture, delicately decorated in gold and colours. The productions are known as Sheba ware, and are occasionally enveloped in basket work of extraordinary fineness. The manufacture, however, of eggshell porcelain in Japan is not an ancient one, as it is stated that it was first introduced into one of the factories of Hizen in 1837.

Porcelain is made in Japan, as in China, of two different materials, one fusible, the other infusible. There is, however, a notable difference in the process, inasmuch as in Japan the vessels are slightly fired in the state of biscuit before being painted or glazed; the principal firing takes place after these operations have been completed. Most vessels of

Japanese porcelain have small projections underneath, which have been produced by the supports used in baking, technically known as cockspurs. Where these occur on the specimens in the collection they have been noted as "spur marks." In other particulars the various processes employed in making and decorating porcelain are the same as in China.

The older specimens of Japanese porcelain may be divided into two kinds; the first of these has a very white and translucent paste; the designs are archaic and simple; a tree of prunus and two quails, the sacred hairy-tailed tortoise, the phœnix, a stork or two, and, very rarely, the figure of a lady in Japanese court dress. These are not unfrequently accompanied by hedges, apparently formed of straw banded together. The colours employed are a strong red, a pale bright blue, an apple green, and a peculiar lilac, as will be seen by specimens exhibited, Nos. 478–485. This kind of porcelain is believed to be that described in old French catalogues as "première sorte du Japon," and was much esteemed in France. It was copied at most of the early porcelain works of Europe, such as at Dresden, where the imitations were very close, at Chelsea on pieces bearing the earliest mark, the raised anchor, at Bow, at St. Cloud, and elsewhere. With regard to Bow the inscription belonging to the well known bowl in the British Museum, painted by Thomas Craft in 1760, furnishes an interesting piece of information; it states that this bowl is painted in the "old Japan taste." Now a great part part of the design is not Oriental, but the colours and general appearance closely resemble the Bow plates with quails, which are evidently copied from specimens of porcelain, such as those we are describing. It appears, therefore, that both in England and France this porcelain was recognised to be Japanese, and of some antiquity.

M. Jacquemart, who has classed this kind of porcelain under his "Famille Archaique," considers that it was made in Corea. His arguments do not, however, appear to be based on any sure grounds, and he acknowledges that the devices upon it are in many cases Japanese. It was probably made in one of the factories in Hizen, and specimens still come from Japan as old Imari ware.

The second class is decorated in very rich colours, and belongs to what M. Jacquemart calls "famille chrysanthémo-pæonienne," and which he attributes in great part to the Chinese factories. The ornaments are frequently in panels, enclosing birds or fabulous animals of good design. The spaces between them are generally decorated with a deep

indigo blue, relieved with gold. The other colours chiefly employed are a deep red, brilliant black, and green. Among the ornamentation frequently occurs the Kiku-no-mon, or imperial badge of Japan, a flower somewhat like a single chrysanthemum with 16 leaves. The covers of jars are surmounted by figures in Japanese dress, or by kylins. Among the finest specimens of this kind are sets of large vases and beakers, which may possibly have been made in the first instance for the Portuguese before they were excluded from Japan. There are also numerous bowls and saucer dishes, very frequently fluted; cups and saucers seem rarely to occur. This kind of porcelain, was probably made at Arita in the province of Hizen. Most of the specimens must have been manufactured for export, as few old examples are said to remain in the country. It is not unusual to find on such porcelain the marks of the periods of the Ming dynasty, ill written and betraying a Japanese hand.

With regard to both porcelain and pottery it may be well to remark that the taste of the Japanese is quite different from that of western nations. While in lacquer the highest finish and perfection of manufacture is desired, in the ceramic productions a rough artistic specimen is far more valued in Japan that one of those marvels of finish so much admired in Europe. Most of the large and highly ornamented specimens are in fact made for exportation not for home use.

Section A.—Plain White.

Figure of a Fish. Japanese porcelain, white. L. 2½ in. 462.

Section B.—Coloured Glazes.

Seated Figure of Jurojin, the god of Longevity. Japanese porcelain. He is represented as an old man with a long pointed beard and a broad cap, and holds in his right hand a sceptre; his left hand rests on his knee. The face and hands are in brown biscuit; the dress in dark green celadon and the cap in pale celadon. On the bottom is engraved a Japanese inscription to the following effect: "The virtuoso of Kiôto, Kiyü of Kinko-do (or Kinko hall), made this in the 6th year of Bun-sei, the 9th month of the autumn." The sixth year of the period Bun-sei corresponds with A.D. 1823. Compare Audsley and Bowes, Pl. x., Div. 4. fig. n. H. 9¼ in. 463.

Wall Vase, in the form of a fish. Japanese porcelain, covered with a deep lilac glaze. The fish, which is well modelled, has an open mouth, and under the gills a place for suspension.

Mark, *Ka-yei guan nen Nan-ki Otoko-yama sei*, "made at Otokoyama, in Southern Kii, in the first year of Ka-yei." The first year of the period Ka-yei corresponds with A.D. 1848. Kishiu ware. Height 11½ in. 463*a*.

This fish appears to be the Ko-i of the Japanese; *see* Kaempfer, Pl. xi., fig. 4. It is stated to frequent waterfalls.

BOTTLE. Japanese porcelain, pale green celadon with straight neck, and two fishes forming handles. Mark in Japanese, *Himeji sei*, "Made at Himeji." Tozan ware. Height 7 in. [Pl. X. p. 121.] 464.

Himeji is in the province of Harima. The factory was founded by the Prince of Sagai to imitate the Arita ware. Its productions are known as Tozan ware, and are chiefly blue and white, or celadon.

CUP. Japanese porcelain, with nelumbium leaves and fruit moulded in the paste and left a dull white; the rest of the outside coated with celadon green glaze; within the cup a broad band painted in blue with water scenes, landscapes, &c. Mark in Japanese (ill written) *Ran-tei* "Phœnix hall." H. 2¼ in., diam. 3¼ in. 465.

VASE. Japanese porcelain, ornamented with designs outlined in relief; a formal floral pattern of an archaic character, filled in with a pale green glaze, slightly crackled; the ground a dark violet. Mark in Japanese, *Ka-yei guan nen Nan-ki Otoko-yama sei*, "Made at Otoko-yama, in Southern Kii, in the first year of Ka-yei." The first year of the period Ka-yei corresponds with A.D. 1848. Kishiu ware. H. 12 in. [Pl. X. 115.] 465*a*.

Kishiu ware made at Otoko-yama, province of Kii; a factory is said to have been founded in the province 200 years since. The prince of Kii gave the title of Yeiraku to Zengoro of Kiôto who introduced improvements into the fabric.

VASE. Japanese porcelain, with ornaments in low relief, consisting of Chinese words in an ancient seal character, covered with a purple glaze, and occasional patches of a greenish turquoise. Kishiu ware. H. 12 in. 465*b*.

GLOBULAR CANISTER AND COVER. Japanese porcelain, ornamented with designs outlined in relief; a formal floral pattern among which is the seal character *Fuku*, "Happiness," repeated thrice on the canister, and once on the cover; the pattern is filled in with turquoise glaze, slightly crackled; the ground with a rich purple glaze. Mark, impressed, *Kai-raku yen sei*, "Made at the Kairaku house." Kishiu ware. H. 4½ in. [Pl. X. 127.] 465*c*.

SECTION C.—PAINTED IN BLUE.

TWO OCTAGONAL DISHES. Japanese porcelain, painted in dark blue; in the centre a bird and plants; broad border of rocks and flowers; gilt edges. Diam. 9¼ in. 466.

PAIR OF DEEP DISHES, ten sided, with narrow borders. Japanese porcelain, painted in blue; a river scene, man in a boat, and attendant approaching a lady; mark, in the seal character, *Fuku*, "Happiness." Diam. 11 in. [Pl. XI. 135.] 467.

TEN-SIDED DISH. Japanese porcelain, painted in blue; in the centre a pomegranate around ten panels, with a formal flower and the trunk of a prunus tree, placed alternately. Four spur-marks. Mark of the Chinese period Ching-hwa, 1465–1488. (3.3.) Diam. 7¾ in. [Pl. I. 6.] 468.

BASIN. Japanese porcelain, painted in blue; on the outside a coarse running pattern of flowers and leaves. Mark in Japanese, *Nishina*, a name. H. 3 in., diam. 6½ in. [Pl. X. 116.] 469.

EIGHT-SIDED TRAY. Japanese porcelain, painted in blue; two birds in a landscape, brown edge; on the outside certain characters twice repeated, with a different character between each. Mark, a seal character, *Roku*, "Prosperity." Diam. 5½ in. [Pl. XI. 132.] 470.

PAIR OF CUPS. Japanese porcelain, with scrolls in blue, and flowers outlined in gold; inside a flower. Mark, a swastika. Diam. 3 in. [Pl. XI. 139.] 471.

CUP AND SAUCER. Japanese porcelain, painted in dark blue; in the inside of both a large flower, around which is an indistinct landscape; the whole of the outside of the cup is covered with blue, excepting a horizontal band of white, on which are water birds and shells. One spur mark. Diam. 3 in., 4½ in. 472.

VASE, pouch-shaped, with cover. Japanese porcelain, painted in blue, with leaves and an inscription. Modern. H. 2¾ in. 473.

PAIR OF TEA BOWLS AND COVERS. Japanese porcelain, painted in blue; landscapes, with boys in various attitudes. Mark, *Tôgioku yen sei*, "Made at the Tôgioku house." Modern. Diam. 2¾ in. [Pl. X. 126.] 474.

FOUR SAKI CUPS. Japanese porcelain, painted in blue; on one is a long inscription; on the others branches of bamboo, fir-tree, &c.; on all is inscribed the name of the maker, Heihachi, a noted potter of Kiyomidzu, near Kiôto. Modern. H. 2⅝ in. 475.

Kiyomidzu, now the principal porcelain factory, is on the east side of Kiôto, on the way to the famous temple of that name.

PLATE. Japanese porcelain, painted in blue; with figures of the Pa-sien or eight immortals standing on clouds; outside five storks, with clouds between them. Mark of the Chinese period Seuen-tih, 1426–36. (2. 2. 2.) Diam. 10¼ in. [Pl. I. 5.] 476.

Said to be a modern Japanese imitation of Chinese porcelain.

PLATE. Japanese porcelain, painted in blue; in the centre the interior of a Chinese house, a man and a boy; border of a quatrefoil diaper, interrupted by four medallions enclosing flowers; on the outside sketchy landscapes and figures. Mark of the Chinese period Ching-hwa, 1465–1488. Diam. 10¼ in. [Pl. I. 6.] 477.

Said to be a modern Japanese imitation of Chinese porcelain.

SECTION D.—PAINTED IN COLOURS.

VASE AND COVER, hexagonal. Japanese porcelain, of very white paste, painted in colours; on each face a stiff growing plant with red flowers and bluish green and blue leaves. On the upper part and cover a band of red, with a running scroll of bluish green issuing from a blue flower, and a border with patterns in red; this is interrupted by four quatrefoils enclosing fruit. H. 13 in. 478.

The pattern of this and four following numbers seems to have been copied in Chelsea porcelain.

DISH, ten-sided, with brown edges. Japanese porcelain, painted in colours with gilding; a coiled dragon in centre; round this a broad border with trees, storks, and sacred tortoise. Four spur-marks. Diam. 8¾ in. 479.

SAUCER DISH, with indented brown edge in eight lobes. Japanese porcelain, painted in colours with gilding; a fire-tree, bamboo, and prunus issuing from banded hedges; two birds. Five spur-marks. Diam. 8½ in. 480.

SAUCER DISH, with fluted sides and scalloped edges. Japanese porcelain; in the centre a blue dragon, with red and green details; around this four small cruciform patterns, and four standards, painted in red and green with gilding. Four spur-marks. Diam. 8½ in. 481.

PAIR OF SAUCER DISHES, with fluted sides and scalloped edges. Japanese porcelain, painted in colours with gilding; trees springing from a banded hedge, and a boy running away from three tigers. Diam. 9¾ in. 482.

TWO SAUCERS, with scalloped edges and fluted borders. Japanese porcelain, painted in colours with gilding; a tiger twisted round the stump of a bamboo; behind another bamboo and banded hedges. One spur-mark. Diam. 6 in. 483.

TWO SAUCERS, with scalloped edges and fluted border. Japanese porcelain, painted in colours with gilding; a tree, banded hedges, and two birds. No mark, but engraved in the paste N 73, being the number of the Dresden Collection. Diam. 7¼ in. 484.

TWO SAUCERS, with scalloped edges and fluted border. Japanese porcelain, painted in colours with gilding; a tree, banded hedges, and two birds. No mark, but engraved in the paste N=7, being the number of the Dresden Collection. Diam. ⊏ 6¼ in. 484*a*.

SQUARE BOTTLE, with small neck. Japanese porcelain, painted in colours with gilding; on two sides baskets of flowers, and on the others trees and birds; on the top, corners of diaper work and scrolls. 6½ in. high, 4¾ in. square. 485.

BOTTLE, with narrow neck. Japanese porcelain, painted in colours with gilding; birds and flowers; border round neck of diaper work. H. 5¾ in. 485*a*.

BOTTLE, with narrow neck. Japanese porcelain, painted in colours with gilding; birds and flowers; border round neck of diaper work. H. 4¾ in. 485*b*.

FIGURE of a Japanese lady. Japanese porcelain, painted in black and red; she holds a branch of prunus flower, and her dress is painted with a large flowering branch. Arita ware. H. 11½ in. 486.

LARGE VASE AND COVER. Japanese porcelain, painted in colours with gilding; three large panels with birds; between them blue scroll work with golden chrysanthemums; on the upper part, and on the cover, three medallions enclosing monsters. The figure of a lion forms the knob of the cover. Arita ware. H. 24½ in. 487.

PAIR OF LARGE VASES AND COVERS. Japanese porcelain, painted in colours with gilding; three large panels, with a similar flowering branch in each; they are connected by a rich ornament, which appears also on the covers; the ground covered with a trellis pattern in gold on dark blue; borders of scrolls and flowers; the covers are surmounted by figures of Japanese ladies. Arita ware. H. 26 in. 488.

PAIR OF BEAKERS. Japanese porcelain, painted in colours, with gilding; two large panels with a similar flowering branch in each; they are connected by a rich ornament; the ground covered with a trellis pattern in gold on dark blue; borders of scrolls and flowers. Arita ware. H. 16 in. 489.

PAIR OF VASES, with covers. Japanese porcelain; an interior lining, and pierced outsides representing a network with phœnixes painted in blue, red, and gold. Probably Nabeshima ware, made at Okawaji, province of Hizen. H. 9½ in. 490.

A somewhat similar vase is engraved in Jacquemart and Le Blant, Pl. ii. fig. 2.

PAIR OF BOTTLES, gourd-shaped, in four stages, with narrow necks. Japanese porcelain; on the two lower stages are

flowering plants painted in blue, red, and gold, the flowers being in relief; on the upper stages dragons and floral scrolls in red and gold. H. 6¾ in. 491.

PAIR OF BOTTLES, with narrow necks. Japanese porcelain; on both sides of the body are heart-shaped depressions surrounded by a raised band, and enclosing ornaments in relief; in one case a cock and hen, in the other a flower and birds, all tinted in colours; the rest of the body is painted in colours with gilding; flowers growing from the base; on the neck are spikes, alternately blue and red. H. 9 in. 492.

PAIR OF BOTTLES, with narrow necks. Japanese porcelain, painted in blue and red, with gilding; on the neck a leaf pattern, from which proceed branches of prunus. H. 8¼ in. 493.

FOUNTAIN, or three-legged vessel, with handle, cover, and tap. Japanese porcelain, with ornaments in relief, painted in colours, with gilding; on the body eight figures, of which seven represent the Fuku-jin or Japanese gods of Happiness; on the upper part rabbits with quatrefoil medallions between them; on the cover two dragons. Arita ware. H. 17½ in. 493*a*.

LARGE DISH. Japanese porcelain, painted in colours, chiefly blue and red, with gilding; in the centre a vase containing flowers, on which are perched two birds; on the border portions of six compartments containing alternately a red flower on a blue ground, and a butterfly with flowers on a black ground; between them chrysanthemum flowers, &c. Arita ware. Diam. 21¼ in. 494.

TWO FLAT DISHES, with narrow edges. Japanese porcelain, painted in dark blue and red, with gilding; in the centre a medallion with plants growing out of vases; around this portions of six medallions filled alternately with pinks and peonies, the latter on a blue ground; border of six medallions enclosing bamboos, between each of which is a diaper in gold on a blue ground; on the outside three detached branches of prunus. Diam. 14½ in. 495.

DISH, with wavy edge. Japanese porcelain, painted in colours, with gilding; in the centre two bouquets in vases; border of similar flowers on a black ground, interrupted by three medallions enclosing landscapes; on back running scrolls of flowers, and, as a mark, a bunch of chrysanthemums in red and gold. Five spur marks, and engraved N. 156, the number of the Dresden Collection. Diam. 15 in. 495*a*.

DEEP DISH. Japanese porcelain, painted in dark blue and red, with gilding. Four fishes above the waves of the sea; border of six lobes with growing plants, the spaces filled with dark blue and gold. Five spur-marks. Diam. 11½ in. 496.

TWO FLAT DISHES, with narrow borders. Japanese porcelain, painted in colours with gilding; central medallion of a formal flower pattern; around this a band of heart-shaped ornaments, traced in blue, with flowers and leaves; narrow border, on the sides, of a lozenge pattern traced in red; outer border divided into eight compartments; four of them blue, with chrysanthemum flowers in red and gold; the others with shrimps, shells or flowers. Three spur-marks. Mark, *Fukki chôshun*, "The perpetual spring of riches and honours." Diam. 9¾ in. [Pl. X. 128.] 497.

TWO OCTAGONAL DISHES. Japanese porcelain, painted in dark blue and red, with a little green enamel and gilding; in the centre a vase containing rockwork and flowers; border with two compartments enclosing kylins, and two others of a different form with stiff floral patterns, between them scrolls and flowers; outside flowering branches. Four-spur marks. Diam. 10¾ in. 498.

NINE-SIDED DISH, with moulded border. Japanese porcelain, painted in colours; in the centre a medallion with a landscape, an old tree growing out of a rock, and three figures; around this a band of blue scale pattern; border of basket pattern, in black and green, with eight quatrefoils enclosing flowers and separated by ornamental rims. Mark, in the seal character, *To-da Kichi-hei*, the name of the maker. Diam. 13¾ in. [Pl. XI. 129.] 498*a*.

TWO SAUCER DISHES. Japanese porcelain, painted in colours with gilding; a central medallion enclosing an iris plant and flowers; border of three quatrefoil medallions enclosing bamboos, stiff gilt ornaments, clouds, &c., between each of which large peonies and trellis work; outer border of alternate blue and gilt scroll pattern; outside flowing floral scrolls. Four spur-marks. Mark, a flower. Diam. 12 in. [Pl. XI. 143.] 499.

SAUCER DISH. Japanese porcelain, painted in colours with gilding; in the centre a circular medallion with a flowering plant; around it three medallions with plants growing out of rocks, between which are branches of flowers; narrow border of elegant scroll work; on back three prunus trees, and branch of prunus in centre. Four spur-marks. Diam. 12¼ in. 500.

SAUCER DISH. Japanese porcelain, painted in colours with gilding; in the centre a balustrade with iris and prunus; around this trees growing out of rocks; narrow border of bamboo and other leaves; on the outside three floral branches growing out of symbols. Four spur marks. Diam. 12¾ in. 501.

SAUCER DISH, with scalloped edge. Japanese porcelain, painted in colours with gilding; in the centre a circular medallion, with a flower, and a floral border; around it a wreath of a large chrysanthemum pattern; on the back a running scroll of flowers. Four spur-marks. Mark (or ornament) a sprig in red and gold. Diam. 10½ in. 502.

SAUCER DISH. Japanese porcelain, painted in colours with gilding; in the centre a cruciform flower, around which four medallions enclosing baskets; the rest of the ground deep blue with formal flowers in other colours. Mark in gold on a blue ground, *Hô*, "Precious." Silver gilt rim. Diam. 8½ in. [Pl. XI. 130.] 502*a*.

TWO SAUCER DISHES, with indented gilt edge. Japanese porcelain, painted in colours with gilding; in the centre branches of flowers; broad border of various plants; on the outside branches of flowers. Diam. 10½ in. 503.

TWO SAUCER DISHES, with scalloped edges of sixteen foliations. Japanese porcelain, painted in blue and red, with gilding; in the centre a flowering branch; borders of a pattern four times repeated, consisting of sunflowers and other plants; on the outside, flowering branch. Three spur marks. Diam. 9½ in. 504.

TWO SAUCER DISHES, with scalloped edges of sixteen foliations. Japanese porcelain, painted in colours with gilding; in the centre a branch of prunus, with an edging of fawn colour, green, and gold; the lobes of the border are diapered with repetitions of four different patterns, over which are raised chrysanthemum flowers; on the outside are running scrolls of flowers. Four spur marks. Mark of the Chinese period Keatsing, 1522–1567. (3.3.) Diam. 9½ in. [Pl. I. 10.] 505.

DISH, with scalloped edge and a border moulded in gadroons. Japanese porcelain, painted in dark blue with colours and gilding; central medallion of an indeterminate character; border of three gilt chrysanthemums, between which are three others in dark blue, and flowers. Four spur marks. Mark of the Chinese period Ching-hwa, 1465–1488. (3.3.) Diam. 8½ in. [Pl. I. 6.] 506.

DISH, with scalloped edges and fluted border. Japanese porcelain, painted in blue, red, and green, with gilding; in the centre a large chrysanthemum with alternate gilt and buff petals; around are branches, and smaller flowers of the same; outside, running scroll of flowers. Diam. 8 in. 507.

SAUCER DISH. Japanese porcelain, painted in colours with gilding; in the centre the Kiku-no-mon, or chrysanthemum badge of Japan; springing from this are flowering shrubs, across which are two concentric bands of dark blue with chrysanthemums and gold leaves; at the back floral scrolls. Seven spur marks. Diam. 9 in. 508.

SAUCER DISH. Japanese porcelain, painted in colours with gilding, a chrysanthemum flower in relief, of which the leaves are painted with a flower in blue, alternately with red or fawn colour; border a formal floral pattern. Diam. 6¾ in. 509.

SAUCER DISH, with scalloped edge. Japanese porcelain; upper part of a stork, slightly moulded in relief, with wings nearly meeting over its head (probably a Japanese heraldic badge), painted in colours with gilding. Three spur marks. Diam. 8½ in. 510.

SAUCER DISH. Japanese porcelain, painted in colours with gilding; in the centre a flower-sprig enclosed in a circular medallion, from which spring flowering branches and banded hedges; outer border of quatrefoil pattern; outside branches of flowers. Diam. 8¼ in. 510*a*.

PAIR OF BOWL STANDS, with scalloped and gilt edges. Japanese porcelain, painted in blue and red, with gilding; in the centre, a river scene with house, bridge, and three water fowl; around a landscape. Five spur marks. Mark, a dark blue leaf outlined in gold. Diam. 8 in. [Pl. XI. 142.] 511.

TWO SAUCER DISHES. Japanese porcelain, painted in blue and red, with occasional touches of green and gilding; in the centre, a circular medallion, enclosing a branch of blue flowers; around this six panels enclosing medallions, in which are alternately a branch of peach tree on a white ground, and a bundle of books tied together on a red ground; blue borders with small flowers and patches of green; outside running scroll in blue Three or four spur marks. Mark, *Fukki chôshun*, "The perpetual spring of riches and honours." Diam. 9¼ in. [Pl. X. 128.] 512.

TWO SAUCER DISHES, eight-sided. Japanese porcelain, painted in colours; two small panels with landscapes, &c., irregularly placed over a large flowering plant; on the outside stiff blue scroll. Four spur marks. Mark of the Chinese period Ching-hiwa, 1465–1488. (3.3.) Diam. 8 in. [Pl. I. 6.] 513.

SAUCER DISH, octagonal, with indented angles. Japanese porcelain, painted in colours, with gilding; inside a very large blue peony sprig, with a gilt and red scroll behind it; outside a running scroll in blue. Mark of the Chinese period Ching-hwa, 1465–1488. Five spur marks. Diam. 8½ in. [Pl. I. 6.] 514.

TWO SAUCER DISHES, with indented edges. Japanese porcelain, painted in colours; in the centre a pair of storks; border with blue rocks, from which spring flowers; blue scroll on the back of border. Three or four spur marks. Mark, *Sem mio nen sei*, probably a blundered imitation of the Chinese, date Seuen-tih of the Ming dynasty. Diam. 8¼ in. [Pl. X. 125.] 515.

SAUCER DISH, with indented edge. Japanese porcelain, painted in colours; in the centre three birds and flowers; border of blue rocks, from which spring flowers; outside blue scroll. Five spur marks. Mark of the Chinese period Ching-hwa, 1465–1488. Diam. 8¼ in. [Pl. I. 6.] 516.

SAUCER DISH. Japanese porcelain, painted in colours; in the centre a landscape with two stags; border of blue rocks, from which spring flowers. Five spur marks. Mark, *Tai-min nen sei*, in imitation of Chinese, *Ta-ming nien chi*. Diam. 8¼ in. [Pl. X. 124.] 517.

PLATE. Japanese porcelain, painted in deep blue and red, with gilding; in the centre a vase containing flowers; border of plants interrupted by three medallions with phœnixes. Three spur marks. Diam. 8¼ in. 518.

TWO PLATES, with wavy gilt edges. Japanese porcelain, painted in colours with gilding; in the centre a branch of chrysanthemum; border divided into eight compartments, containing alternately a flower on a blue ground, and a landscape or a phœnix; on the outside a stiff scroll in blue. Five spur marks. Diam. 9½ in. 519.

TWO PLATES. Japanese porcelain, painted in colours with gilding; in the centre, three vases containing flowers; border of branches of flowers and birds. Four spur marks very evident. Diam. 8½ in. 520.

TWO PLATES. Japanese porcelain, painted in colours with gilding; a party-coloured vase with rockwork and flowers; above two phœnixes; border of fruit and flowers growing out of rockwork. Four spur marks. Mark, a red flower. Diam. 8¾ in. [Pl. XI. 140.] 521.

TRAY, ten-sided. Japanese porcelain, painted in blue with touches of red and gold; a tiger cat, and a branch of bamboo; stiff blue scroll border; brown edge; blue scroll outside. One spur mark. Diam. 5½ in. 522.

FLUTED BOWL, COVER AND STAND, with two flattened handles, and raised ring on cover. Japanese porcelain, painted in blue and red, with gilding; each flute is marked out with a line of gold, and over the whole are spread branches of chrysanthemum; in the centre of the saucer, the bottom of bowl, and in the cover is a peony, and within the two latter, borders of flower branches. One spur mark. H. 7 in., diam. 5 in., 8 in. 523.

BOWL, COVER AND STAND, with scalloped edges. Japanese porcelain, painted in blue and red, with gilding; detached branches of flowers, among which an iris; gilt edges. Four spur marks. Diam. 5¾ in., 5 in., 8 in. 524.

BOWL AND STAND, with scalloped edges. Japanese porcelain, painted in blue and red, with gilding; vases containing flowers, from which proceed large scrolly leaves and other flowers; gilt edges. Mark, a blue leaf, over which is painted a red flowering branch. Diam. 6 in., 8 in. 525.

SHALLOW BASIN, with indented edge. Japanese porcelain, painted in colours, with gilding; in the centre a basket of flowers; border in four compartments, two with dark blue clouds and flowers, the other two landscapes with banded hedges; outside a stiff floral pattern and flower branch. Four spur marks. H. 2½ in., diam. 11 in. 526.

BASIN. With perforated bottom and scalloped edge, resting on three feet. Japanese porcelain, painted in colours; in the centre a pot containing flowers; round the side are eight compartments containing four patterns repeated. Diam. 9½ in. 527.

BOWL, sixteen-sided, with scalloped edge. Japanese porcelain, painted in colours, with gilding; on the outside are eight panels each occupying two sides, decorated alternately with a white quatrefoil, enclosing a plant, on a blue ground, and a growing tree; in the centre a bunch of fruit; on the outside two bunches of flowers, growing out of a narrow border, which is partly diaper and partly flower work. H. 5 in., diam. 9¾ in. 528.

BOWL, fluted in 16 divisions, with scalloped edge. Japanese porcelain, painted in colours, with gilding; in the centre a large chrysanthemum flower; the sides divided into panels, in which are three different patterns, repeated, with raised chrysanthemum flowers at intervals; outside a running pattern in blue. Mark, *Fukki chôshun*, "The perpetual spring of riches and honours." H. 2½ in., diam. 7 in. [Pl. X. 128.] 529.

BOWL, fluted in 16 divisions, with scalloped edge. Japanese porcelain, painted in colours, with gilding; in the centre a chrysanthemum flower; sides divided into panels, in which are repetitions of four different patterns, with raised chrysanthemum flowers at intervals; outside panels with a repetition of four different patterns, over which are interspersed four red circles, enclosing white flowers, and four white circles, enclosing coloured flowers. Mark of the Chinese period Wan-leih, 1573–1620. H. 3 in., diam. 7½ in. [Pl. I. 12.] 530.

BOWL, with indented edge, and five large lobes, between each of which are three narrow flutes. Japanese porcelain, painted in red and blue, with gilding; centre plain; on the large lobes three chrysanthemum flowers and running blue scrolls; the narrow flutes consist of a white one with a red diaper, between two blue ones with gold diapers; on the outsides of the lobes a fanciful bird. Diam. 8½ in. 531.

BOWL, with indented edge. Japanese porcelain, painted in colours with gilding; in the centre a flowering branch curled round; the sides divided into eight panels, each enclosing a circle on a blue ground, alternately a boy with long sleeves by a banded hedge, and a white and gold flower with a red ground; outside eight circles alternately blue, with a phœnix in gold, and red,

with a gold flower and white leaves. Mark of the Japanese period Gen-ki, 1570–1573. H. 2 in., diam. 5¾ in. [Pl. X. 114.] 532.

Bowl, with indented edge. Japanese porcelain, painted in colours with gilding; in the centre branches of flowers and leaves; the sides divided into six panels, ornamented alternately with a stiff branch on a red medallion, surrounded by a blue ground diapered in gold, and a large white flower with a red diapered ground; on the outside six stiff branches. Mark of the Chinese period Wan-leih, 1573–1620. Diam. 6 in. [Pl. I. 12.] 533.

Pair of Shallow Bowls, with wavy edges. Japanese porcelain, painted in colours, with gilding; the centre plain; the border consisting of three quatrefoil medallions, each containing a formal flower on a green ground, with black dots, between which a scroll pattern of flowers; outside four red medallions, with formal design of white and green leaves; brown edges. Three spur marks. Mark, a flower. Diam. 7¼ in. [Pl. XI. 143.] 534.

Pair of Shallow Bowls, with wavy brown edges. Japanese porcelain, painted in colours, with gilding; the centre plain, but with a circle towards one side, containing a phœnix painted in red; border of four medallions enclosing a dragon and a formal pattern, between which a diaper of intersecting circles in red and blue; on the outside eight medallions, alternately a red flower and a diaper. One spur mark. Mark of the Chinese period Ching-hwa, 1465–1488. (3.3.) Diam. 7¼ in. [Pl. I. 6.] 535.

Pair of Basins, with brown edges indented into eight lobes. Japanese porcelain, painted in colours; in the centre a medallion enclosing a fruit branch; the sides divided into eight compartments, containing alternately bamboos and flowers, and a formal flower pattern; outside a running pattern in blue. One spur mark. Mark, a seal character, *Kin*, "Gold." Diam. 7 in. [Pl. XI. 133.] 536.

Bowl, with flat bottom and wavy edge. Japanese porcelain, painted in colours, with gilding; in the centre a wreath of flowers tied with ribbons; the sides are divided into three compartments; one of them, extending half way round the bowl, has a scale pattern formed with bands of raised semicircles alternately green and yellow; the two other compartments each occupy a quarter of the sides; one of them is fluted, covered with blue diaper, on which is a circle enclosing a monster, and a red semicircle; the other compartment is smooth and painted with a landscape and railing; on the outside a scroll pattern in blue and red. Mark of the Chinese period Wan-leih, 1573–1620. H. 2 in., diam. 6¼ in. [Pl. I. 12.] 537.

Cover of a Bowl, fluted, with scalloped edges. Japanese porcelain, painted in colours, with gilding; outside three branches,

curled round into circles, between which grow three different flowers and shrubs, which are continued over on the inside; in the centre of the inside a large chrysanthemum flower in gold. Diam. 8½ in. 538.

TWELVE-SIDED BASIN. Japanese porcelain, painted in colours, with gilding; in the centre a medallion containing a branch of a flowering tree; at the sides four medallions with plants, between which are ornaments on a deep red ground; on the outside four green medallions, with a flower in each, between which are branches of a flowering plant. Two spur marks. Mark, *Fukki chôshun*, "The perpetual spring of riches and honours." Diam. 9¾ in. [Pl. X. 128.] 539.

PAIR OF SHALLOW BOWLS, twelve-sided. Japanese porcelain, painted in colours, with gilding; in the centre a medallion, containing a branch of a flowering tree; at the sides four medallions with plants, between which are ornaments on a deep red ground; on the outside four red medallions, between which are flowering plants. Three spur marks. Mark, a seal character, *Fuku*, "Happiness." Diam. 9¾ in. [Pl. XI. 135.] 540.

PAIR OF SHALLOW BOWLS, with indented gilt edge, forming six lobes. Japanese porcelain, painted in colours, with gilding; in the centre two branches of flowers forming a circle; the sides divided into six compartments, alternately with a bamboo growing in a landscape, and a medallion enclosing a view with a house; outside a flowing scroll in blue. Four spur marks. Mark of the Chinese period Ching-hwa, 1465–1488. Diam. 8¼ in. [Pl. I. 6.] 541.

BASIN, octagonal, with flattened edge. Japanese porcelain, painted in colours, with gilding; inside a medallion, enclosing a basket of flowers; at the sides a branch of iris and one of chrysanthemum; border of a floral pattern; outside eight compartments, containing alternately plants growing out of rocks, and medallions with red fishes or birds. One spur mark. Mark of the Chinese period Wan-leih, 1573–1620. H. 4 in., diam. 9¼ in. [Pl. I. 12.] 542.

BASIN, octagonal, with flattened edge. Japanese porcelain, painted in colours, with gilding; inside a medallion with Chinese landscape; border in compartments, enclosing alternately writing symbols, and a red medallion on a blue ground; outside, eight compartments; two of them containing ancient Chinese figures, a gentleman and a lady before a rock; two others, birds in a tree; and the remainder blue, with medallions, of which two have a blue diaper, and two are red, with a white flower; below a running pattern in flowers. One spur mark. Mark of the Chinese period Wan-leih, 1573–1620. H. 3 in., diam. 6¼ in. [Pl. I. 12.] 543.

BOWL AND STAND. Japanese porcelain, painted in colours with gilding; in the centre of stand a medallion containing red flowers

with blue leaves, from this spring three leaf-shaped compartments, enclosing white flowers on a deep red ground; the spaces between them are filled with shaded lozenges formed of red lines, over which have been drawn indistinct figures in gold; lozenge border; outside three floral branches; on the bottom a flower and leaves in blue. The bowl has similar decorations, and a flower as a mark or ornament. H. of bowl, 3 in., diam. 4½ in., 7 in. [Pl. XI. 141.] 544.

PAIR OF BOWLS. Japanese porcelain, painted in colours with gilding; inside a medallion enclosing a flower, and an iris and chrysanthemum growing out of a narrow border, which is divided into four compartments, alternately red and blue; outside two quatrefoil medallions, enclosing Japanese landscapes with gilt clouds, between which are branches of chrysanthemums; border of red and blue lozenge pattern. Diam. 6¾ in. 545.

PAIR OF BOWLS. Japanese porcelain; pierced edges formed by interlacing circles alternately painted red; inside a flowering plant and butterfly, painted in blue with gilt outlines. H. 3¾ in., diam. 8½ in. 546.

BOWL. Japanese porcelain, painted in colours with gilding; on the outside a stiff floral pattern, with a phœnix at intervals; border in red and gold on a blue ground; inside a floral branch, on which is perched a bird, and two patches of salmon colour, with birds and butterflies; one of the colours is a metallic-lustered pink. Mark, *Fukki chôshun*, "The perpetual spring of riches and honours." Diam. 9¾ in. [Pl. X. 128.] 547.

BOWL. Japanese porcelain, painted in colours with gilding; inside is the phœnix, the badge of the empire of Japan, supporting in its beak a branch of the Paulownia imperalis, from which the Mikado derives his arms; outside a band of lotus flowers interrupted by three panels, each enclosing a phœnix; rich blue borders with medallions enclosing bats and lions. Diam. 8¾ in. 548.

BOWL, octagonal. Japanese porcelain, painted in blue, with a few touches of other colours and gilding; inside, a landscape and a border of various diapers; outside eight views of scenery, with inscriptions over them describing their nature. These are probably eight famous views in the province of Omi. Mark, in the seal character, copied from the Chinese, *Pao ting chi chin*, "A gem amongst precious vessels." Diam. 8¾ in. [Pl. XI. 131.] 549.

TWO SAUCER DISHES. Japanese porcelain, with gilt edges; in the centre the sacred tortoise painted in blue, around which six medallions, containing alternately a branch painted in blue, or a dragon in gold on a green ground, with black dots; the

ground of the whole is diapered with white flowers raised in enamel; on the outside a stiff scroll in blue. Three spur marks. Diam. 7¾ in. 550.

PAIR OF DISHES, in the form of fishes. Japanese procelain, painted in colours with gilding; the head and tail of the fish are naturally represented, but in the centre is an angular compartment with flowers, patches of diaper, and a Japanese inscription. Mark, in black, over the glaze, *Zôshun tei Sampo sei*, "Made by Sampo at the Zoshun Hall." Arita ware. L. 13 in. [Pl. X. 120.] 551.

A rich man of Arita, named Hiratomi Yojibeye, surnamed Sampo, introduced some improvements in the manufactory about 1830. His son of the same name continues the fabric.

PAIR OF SAKI BOTTLES, of rounded quadrangular form, with very small necks. Japanese porcelain, painted in colours with gilding; on the lower part stormy waves painted in blue; above a series of tassel ornaments; two borders round necks which have a red design. Modern. H. 5¼ in. 552.

VASE. Japanese porcelain; it is in the form of a bag, painted blue, and tied round the neck with a red cord; within the mouth various symbols in gold; on the lower part the waves of the sea, over which are birds flying, all in relief; the vase rests on three little figures of boys painted in colours. Modern. H. 9 in., diam. 10¼ in. 553.

SAUCER DISH. Japanese porcelain, painted in colours; in the centre a branch of peony twisted into a circle; border of fan-shaped medallions on a red ground, enclosing flowers; outside running scroll in blue; gilt edge. Mark of the Chinese period Ching-hwa, 1465–1488. Diam. 12 in. [Pl. I. 6.] 554.

Exhibited in the London Exhibition of 1862 by Sir Rutherford Alcock as modern Japanese.

PAIR OF STANDS FOR SAKI CUPS, with hemispherical bases narrow circular tops, and three small feet. Japanese porcelain, painted in colours; in the bowls a branch of flowers; on the bases eight arched compartments enclosing flowers. H. 2¾ in., diam. 3½ in. 555.

CUP AND SAUCER. Japanese porcelain; large blue flowers, with symbols interspersed in red and gold. Diam. 2½ in., 4 in. 556.

CUP AND SAUCER. Japanese porcelain, painted in colours, with gilding; inside the cup, and i the centre of the saucer, a cruciform design of leaves, issuing from a chrysanthemum flower; outside the cup, and on the border of the saucer, a band of trellis pattern, in gold, filled in with green, interrupted in two places; in one by a group of two female figures, in the

other by a tuft of plants; gilt edges. Probably old Arita ware. Diam. $2\frac{1}{2}$ in., $4\frac{1}{2}$ in. 557.

See a cup in Jacquemart and Le Blant, Plate iv, Fig. 1, where it is described as Chinese.

CUP AND SAUCER. Japanese porcelain, painted in blue and red, with gilding; in the centre of each a basket of flowers; round both a landscape on a black ground; narrow borders with gold leaves; on the bottom of cup a flower in red. Diam. $2\frac{3}{4}$ in., $4\frac{3}{4}$ in. 558.

CUP AND SAUCER. Japanese porcelain; it is slightly ribbed in spiral bands, alternately ornamented with a white scroll on a blue ground, and a red scroll on a white ground. Diam. $2\frac{3}{4}$ in., $4\frac{1}{4}$ in. 559.

This pattern was frequently copied at Worcester.

TWO CUPS. Japanese porcelain, painted in colours, with gilding; on each of them three storks flying, and clouds. Mark, *Dai Nippon Yei-raku tsukuru*, "Made by Yeiraku of Great Japan." Diam. 3 in. [Pl. X. 118.] 560.

CUP. Japanese porcelain, painted in black and red, with gilding; inside a water lily; outside flowering branches. Mark, *Dai Nippon Kutani tsukuru*, "Made at Kutani in Great Japan." Diam. 3. in. [Pl. X. 117.] 561.

PAIR OF CUPS. Japanese porcelain, painted in panels of red with gilt details; inside a fret border; mark, in red, *Kutani*. Kutani ware, province of Kaga. H. $1\frac{3}{4}$ in. diam. $2\frac{1}{2}$ in. [Pl. XI. 138.] 562.

PAIR OF SHALLOW BOWLS. Japanese porcelain, painted in colours, with gilding; inside a branch of a flowering plant on a ground with gold lines, and a red border, with gilt scrolls; outside large flowers on a green ground diapered with black scrolls. Mark, in red, *Kutani*. Kutani ware, province of Kaga. Diam. 6 in. [Pl. XI. 138.] 563.

BOWL. Japanese porcelain, painted in red, with gilding; in the centre a panel in which is a seated female with long hair; apparently one of the supernatural beings called by the Japanese *Sho-jo*; borders of flowers and gold scrolls on a red ground; outside two panels, one with an old man and boy reading, the other enclosing a landscape; various diapers between them. Mark, in gold, on a square red panel, *Kutani*. Kutani ware, province of Kaga. H. 2 in., diam. 7 in. [Pl. XI. 138.] 564.

CLASS VIII.—JAPANESE POTTERY.

However much the Japanese may excel in porcelain, it is in their pottery that they show the most remarkable success.

From the earliest period pottery seems to have been made in Japan, and it is possible that some of the specimens that are dug up in that country belong to prehistoric times. These are vases found on the sites of ancient burial grounds, and containing small stone beads, and ornaments, known as *Magatama*, whence the vessels themselves are called *Magatama-tsubo*. Outlines of eleven specimens are given by Siebold in Nippon, III. pl. 4, and a number of them have been published by Ninagawa Noritané in the work "Kwan-ko-dzu-setsu" (Tokio, 1876), with a French translation of the text. There are no specimens in the collection now exhibited, but one may be found at the South Kensington Museum (76,150).

In B.C. 660 an official is said to have been ordered by the Emperor to make pottery for the use of the temples. The pottery was hand made, and baked in a pit in the ground, and from want of skill in its manufacture the colour was in patches. In B.C. 27 a follower of one of the Corean princes settled at Hasama, province of Omi, where he made pottery. After the invasion of Corea by the Empress Zingu, A.D. 200, a number of Corean potters came to Japan. In A.D. 472 it is recorded that several different villages offered earthenware to the Emperor, some of which are still the sites of potteries. In A.D. 696 an officer was appointed to supervise and encourage the making of pottery, and about the same time Giyoki, a bonze of the temple of Sugawaraji, in the province of Izumi, is said to have invented the potters' wheel.

Some of the oldest potteries seem to have been founded in the province of Bizen, where they are still at work at Imbe and other places. Pottery is said to have been made there as early as 97–30 B.C. The manufacture of stoneware did not, however, commence till 1210. This is of a dense paste strongly baked, and covered with a thin brown or red glaze. Among the productions of this factory may be noticed the figures of the seven gods of felicity, cleverly modelled.

Another ancient factory is at Karatsu, province of Hizen, which is said to have been founded towards the end of the seventh century of our era, on a Corean model, and is considered to have been the first place in Japan where glazed pottery was made. This factory had a great reputation for the manufacture of vessels used by the tea clubs, but is now in a state of decay.

There were also several potteries in the provinces of Owari, especially at Seto, where Kado Shirozayemon

ultimately settled on his return from China, where he had gone in 1223 with a priest named Dogen to study the art of making pottery. His productions were a kind of stoneware, much esteemed by the tea clubs. His name was abbreviated to Toshiro, a title preserved by his descendants to the fourth generation. Pottery was also made at Inu-yama and Oribe, in the same province.

At the end of the 13th century a pottery factory was founded at Nagano-mura, in Shigaraki, province of Omi, which produced a ware with a streaky glaze, but not painted. Another factory was in Iga, in the neighbourhood of Shigaraki, the productions of which are singularly rough.

In the province of Chikuzen is a factory, at a village called Sobara-mura, the productions of which, known as Takatori ware, are chiefly vases to hold incense, of stoneware with a rich brown glaze.

At Hagi, in the province of Nagato, was a factory much encouraged in the 17th century by a prince of the house of Mori, who introduced Corean workmen.

In the same province is also the factory of Madsumoto, which produces similar wares.

The same system was adopted for the Idsumo and Fujina wares, made at Madsuye, province of Idsumo, as well as at the Asahi factory at Ugi, province of Yamashiro.

Most of these wares are of a coarse substance, strongly baked, simply glazed of various colours, and occasionally inlaid with white clay.

The long continuance of this little ornamented ware seems to have been due to the admiration of the Japanese for Corean pottery, and the extension of the fashion for forming clubs to drink powdered tea. The ceremonies connected with this usage were numerous and complex; the vessels employed in it were to be of a coarse and archaic character, if possible not turned on the lathe. The tea used was the finest green tea, ground to powder, and frothed up with a brush; it was passed in a bowl from hand to hand; the exact size of the room in which the tea was to be drunk was prescribed, and the various solemn forms to be observed in connexion with it. These tea clubs had a very strong influence on the art of pottery in Japan, and were the cause of the production of many of the quaint specimens to be found in collections.

The tea clubs gave an impulse especially to the making of Raku ware. A Corean named Ameya, surnamed Chojiro, settled at Kiôto (then called Miako) about 1558–69, and founded a pottery there. He died in 1574, and his son of

the same name received a gold seal to mark his wares from the famous Taiko Hideyoshi, on which was inscribed *Raku*, "Happiness," which gave its name to the pottery. The present maker, Kichizayemon, is of the 11th generation. The products were chiefly bowls for drinking the powdered tea, thick, unshapely, and little decorated, but remarkably smooth to the lips. Branch factories were established on the Raku system at Ohi-machi, near Kanazawa, province of Kaga, at Nagoya, province of Owari, near Tokio, and elsewhere.

The more ornamental kinds of pottery were chiefly produced, at Kiôto, and in the province of Satsuma.

A native of Nono-mura, surnamed Ninsei, founded kilns at different places near Kiôto, for instance, at Awata, Woro, Mizoro, Kinkozan, and Seikanji, from which sprang the factories at Gojosaka, Kiyomidsu, and Iwakurazan The two principal branches of the fabric are at Awata and Kiyomidsu. At the former place there are now 12 families making faience; at the latter, both pottery and porcelain are made; there are 11 families of porcelain makers, 21 making faience, and 13 both pottery and faience. There is also an ancient pottery at Kiôto, founded by a family cailed Yei-raku, a title bestowed upon them by the Prince of Kii. The present maker is of the 13th generation. They make both earthenware and porcelain, especially the latter. An offset of the Awata pottery was established at Igano-mura, island of Awaji.

The famous Satsuma ware, so much prized by collectors, is now made at Nawashirogawa, province of Satsuma. Pottery making was introduced into the province from Corea, about 1467–1486. At first, only stoneware was made, glazed with coloured oxides, and a white ware imitated from Corean. The kiln was of peculiar form, on a Corean model. The finely crackled ware is said to date from about 1592, when the prince of Satsuma settled in his province several Corean potters with their families, first at Kagoshima and afterwards at Chiusa, province of Osumi, whence they removed to Nawashirogawa. About 1630, the decoration in gold outline commenced.

The Satsuma ware made at Chiusa, known as Ko-chiusa, resembles a very smooth ostrich egg in texture and colour, and is very delicately decorated. Another ware is grey, inlaid with white, like the pottery of Yadsushiro, and is closely copied from Corean.

Much of the modern Satsuma is decorated at Tokio and elsewhere, and it has been closely imitated at Ota and

Kiôto, but the imitations are yellower than the original ware. It is said that there are no genuine specimens of Satsuma with marks, or painted with figures.

Soma ware is a peculiar fabric, made at Naga-mura, province of Oshiu, in the north of Nippon. It consists chiefly of small drinking cups, with a rough indented surface on the exterior, and with a horse in relief or painted, sometimes tied to a stake. This design is stated to have been invented by a celebrated painter, named Kano Naonobu, living about 1670. The name of the ware is said to be derived from the title of the prince in whose territories the manufactory was situated, and whose heraldic badge occurs sometimes on the specimens. There are various superstitions connected with the Soma cups, the accounts of which are somewhat conflicting.

The well known Banko ware, is very various in style, and includes at least two distinct factories.

The first, the Yedo Banko, was established about 1680, in the village of Komume-mura near Tokio (Yedo), by a man named Banko-Kichibeye, and resembles some of the Kutani wares. This factory is discontinued.

The other, the Isé-Banko, was founded about 30 years since at Kuwana, in the province of Isé, by a man named Yu-setsu, who assumed the name of Banko. He is still living, but has discontinued working. He made a peculiar kind of stoneware, unglazed. The pottery is thin, and being finished off with the finger and thumb before baking, shows the lines of the skin of the hand on its surface. In later years, Hashimoto Chiuhei has established a kiln at Kabasaki, in the province of Shimotsuke, where he produces a similar ware to Banko Yu-setsu, with whom he studied.

Pottery is known in Japan under the general term *Yaki*, or *Yaki-mono;* and the crackled wares as *Hibi Yaki;* the celadon, is called *Seiji* (whether native or Chinese); and stoneware is termed *Shaki*.

The more ornate varieties of Japanese pottery have been well represented in Messrs. Audsley and Bowes's Keramic Art of Japan.

INCENSE BURNER, in the form of the figure of a man. Yellow glazed Japanese pottery. The figure is cleverly modelled, and hollow, dividing in two at the waist. His arms are behind him, his head slightly raised, and he appears to be watching the smoke which curls out of his open mouth when the incense is burning. Inside is engraved *Katsu-masa saku no*, "Katsumasa made this." Probably Kiôto ware. H. 11½ in. 564*a*.

SAUCER DISH. Japanese pottery, enamelled in colours, with gilding, on a pale yellow ground; two cocks, a curtain, and brightly coloured flowers; back coloured green with black scrolls. Mark, in black, *Kutani*. Kutani ware, province of Kaga. Diam. 14¾ in. [Pl. XI. 138.] 565.

BOWL. Light-brown Japanese stoneware, coated with a grey glaze, and painted with colours and gilding; groups of archaic figures drinking, man on horseback, &c., in vivid colours; the rim of the foot has a nick cut in it before glazing. Mark impressed, probably *Ninsei*, the maker's name Kioto ware. H. 3¼ in., diam. 4½ in. 566.

WIDE-MOUTHED POT. Yellow glazed Japanese pottery, painted in colours with gilding; on the body detached hexagons and sprigs; above two borders, one of them a pattern in lozenges, red and gold, the other half quatrefoils. Satsuma ware. H. 3 in., diam. 2¾ in. 567.

SQUAT BOTTLE, cream coloured Japanese ware, painted in colours, with gilding; four tortoises following one another. Satsuma ware. H. 2 in. 568.

TEA POT. Japanese pottery, of very thin grey ware, semi-transparent; rough surface showing the marks of the finger and thumb; on the lid a badger beating his belly; on the side an inscription in Japanese, signifying that it was made by the Japanese potter Yensozeno. Isé Banko ware. H. 3 in. 569.

TEA POT. Japanese pottery, translucid, white and brown; open-work gallery round the upper part; on the cover a bird perched on a hoop. Two stamped marks, *Banko* and *Nippon Yu-setsu*. Isé Banko ware. H. 3½ in. [Pl. XI. 136.] 569*a*.

SAUCER DISH. Japanese pottery, of grey coloured ware, with a group of flowering plants enamelled in relief. Diam. 15 in. 570.

JAR AND COVER. Brown Japanese pottery, roughly made, with irregular splashes of grey and brown glaze, slightly crackled. Two stamped marks in Japanese, one of them *Kaki-tsubata*, "The Iris," the other *Go-koku-san*, "Native product." H. 8¾ in. [Pl. XI. 137.] 571.

Similar pottery is made at Inu-yama, province of Owari.

CLASS IX.—SIAMESE PORCELAIN.

M. Jacquemart, in the two works cited in our Preface, as well as in a more recent work, "Les Merveilles de la Ceramique," has tried to establish the existence of Indian or Hindoo porcelain. Chardin, writing in 1650, states that no faïence was made in India; "that which is employed

there is all carried either from Persia, China, or Japan." This is confirmed by the numerous fragments discovered in the ruins of Bijapur, destroyed in 1689, which appear to be chiefly the siliceous wares of Persia, or Chinese porcelain. Some of the fragments bear Chinese inscriptions and dates, others Arabic inscriptions, evidently copied by persons ignorant of the language. There is nothing which can be considered Hindoo but the coarse common pottery.

It might of course be argued that a porcelain manufactory was established at a later date, but if so nothing is known of it by those who have made India their study. It was only about 1864 that an unimportant fabric was started, which has produced common porcelain of no great merit and of European designs.

M. Jacquemart founds his opinion of the existence of an Indian manufactory of porcelain on copies from Indian drawings similar to those exhibited under Nos. 622, 623, which are unquestionably of Chinese origin; on plates with inscriptions like Nos. 619, 620, 621, which betray in their inaccuracy the hand of a copyist unacquainted with the language he was writing, so much so that the inscription on one of them (evidently Indian titles) cannot be deciphered.

By a strange confusion of geographical notions he mixes up Hindostan with Siam, Cochin China, &c., inhabited by very different races, with different religions and styles of art. A passage which he quotes from the History of King-te-chin mentions imitations of vases of Tung-Yang, which is translated by M. Stanislas Julien as "Indo-Chine;" but this can scarcely be brought forward as an argument that the Hindoos were acquainted with the art of porcelain; and it so happens that Julien's translation is very doubtful, as Tung-Yang signifies Eastern Ocean, the name given by the Chinese to the sea east of Japan, and in Williams' Dictionary it is explained as meaning Japanese.

In the Chinese geographical work "Tung se Yang Kaou" the Tung-Yang is made to include some of the Asiatic Islands and Japan.

Three of the specimens described below have evidently been made at the same place; they exhibit a very peculiar colouring, especially a deep red; the paste is exceedingly dark in colour, so that it has been found necessary to cover as far as possible all the surface with ornament, and in the few parts intended to appear white to cover the paste with white enamel. M. Jacquemart at first described similar specimens as Indian; but he seems subsequently to have considered them to be Siamese, and speaks of similar

examples having been brought from that country by a French expedition. Nothing, however, definite seems to be known of the place at which they are made, nor has a curious mark on one of them been explained.

The two remaining specimens were probably made in China for the Siamese market.

BOWL. Siamese porcelain, of a grey paste, painted in colours; the only part of the paste left visible is under the foot; inside a circular medallion, with a quatrefoil design on a red ground, and two narrow borders; outside a broad band with two narrow borders on each side; on the band two medallions, enclosing half lengths of divinities on a red ground; between them animals with female heads, and a flame-like ornament on a black ground. Mark, in dark blue, an unknown character. H. 2½ in., diam. 4½ in. Probably made at Chan-ta-bun, Siam. [Pl. VI. 78.]
572.

See for similar decoration Jacquemart and Le Blant, Pl. xvii., Fig. II.

DEEP PLATE. Siamese porcelain, very thick, and of coarse paste, painted in colours, with gilding, so as to conceal the original surface. In the centre a toad or frog on a grass green ground, surrounded by a band of bluish green, and another of grass green, beyond is a strip of dull red. Border of ducks and fishes, with water plants on a gilt ground. The back is covered with pale green, and has a red band and blue edge. Diam. 8¾ in.
573.

DEEP PLATE. Siamese porcelain, very thick, and of coarse paste, painted in colours, with gilding, so as to conceal the original surface. In the centre a black and white hare on a grass green ground, surrounded by a band of bluish green, and another of grass green; beyond a strip of dull red. The border has four hares running, with leaves and foliage, on a gilt ground. The back is covered with pale green, and has a red band and blue edge. Diam. 8¾ in. 574.

The frog or toad and the hare, according to Eastern mythology, inhabit the moon, and marvellous stories are related of them.

BOWL AND COVER. Chinese porcelain, decorated in the Siamese style, enamelled in colours with gilding; inside plain; outside covered with a trellis of green branches, with blue flowers at the intersections, enclosing a formal pattern in gold; within the circular raised ring of the cover is a rose pattern in blue and green; gilt edges. H. 5¼ in., diam. 8¼ in. 575.

SHALLOW BOWL, on foot, with indented edge. Chinese porcelain decorated in the Siamese style, enamelled with colours in relief, and gilding; the pattern a stiff design, with a green ground on the edge, and a red ground on the foot. H. 2¾ in., diam. 6¼ in. 576.

A vase of similar form and decoration is engraved in Jacquemart and Le Blant, Pl. xviii., Fig. 1, where it is described (p. 374) as Indian.

CLASS X.—ORIENTAL PORCELAIN WITH FOREIGN DESIGNS.

It has been thought convenient to make a separate section for all Oriental porcelain showing in its decoration evident proofs of foreign design, without attempting to class them under the heads of Chinese and Japanese, as these specimens do not exhibit such distinctive characteristics of the country in which they were painted as those with native patterns. In separating this class, it has also been thought desirable, where painting has been employed, to go by the painted designs alone, not by the forms. If form had to be the basis of classification it would be difficult to know where to stop; for instance, all dishes and plates with flat edges must have been made for foreign use, as the Chinese do not employ such things, though in many cases the designs on them are purely Chinese; all tea cups with handles, coffee pots, &c. would have to be considered as of European design, so that this section would far outnumber all the rest, and the series would become less instructive.

Oriental porcelain must for many centuries have been finding its way into other countries; but it would require a considerable demand, and no little influence, to induce so conservative a nation as the Chinese to abandon or modify their native designs; for though their country has seen many vicissitudes, and been conquered by other races, the native style has been very little modified from without. The Chinese have in fact assimilated their conquerors to themselves.

The earliest specimens modified to a foreign taste would naturally be anything made in China for Japan, or in Japan for China; next the wares furnished to other Asiatic nations or to Egypt, and lastly those made for Europe.

It would appear from Père d'Entrecolles and other sources that, in 1712, Japan was a purchaser of porcelain in China, and he further mentions a little plate painted with a Crucifixion, which, he was informed, had been made to be smuggled into Japan at the close of the 17th century.

With regard to porcelain made for the Asiatic market, there are five specimens in the collection; two of these (619, 620) are saucers with Arabic inscriptions from the Koran, incorrectly written, and resemble a bowl and saucer in the collection of M. Charles Schefer, of Paris, which are

inscribed with the name of the provost of merchants at Cairo.

Another dish (621) has evidently been made for the Indian market. Two others (622, 623) are painted from Indian drawings which have been copied with great fidelity and care. Their Chinese origin is, however, betrayed by other portions of the ornaments. As we have already stated, M. Jacquemart has described a similar specimen as Indian porcelain.

From Père d'Entrecolles' letters it is clear that even as early as his time the great manufactory of King-te-chin made specimens with foreign designs; for instance, "the porcelain," he says, "which is transported to Europe is generally made on new models, often of a strange form, and difficult to succeed in making, for the least defect the European [merchants] reject it, and it remains on the hands of the workmen, who cannot sell it to the Chinese because it is not according to their taste." He afterwards speaks of the models as having been sent from Europe. In his letter of 1722 he mentions that there had just been made large vases of three feet high and more, without the covers, which rose in shape of a pyramid to the height of another foot. These pieces had been ordered by the merchants of Canton, who did business with Europeans, and had taken a great deal of trouble to make, as out of eighty only eight had succeeded.

In the History of King-te-chin there are numerous notices of porcelain made in the European taste, and of vases painted with enamels in the European style, landscapes, figures, flowers, animals, &c. "of most delicate execution and marvellous perfection."

It is evident, therefore, that in China porcelain was made for exportation from designs furnished by Europeans, and if this was the case at King-te-chin, we should naturally find that the factory at Shaou-king Foo to the west of Canton must have made still more. Abbé Raynal, in 1774, mentions this factory, and states that the porcelain known in France under the name of "porcelaine des Indes" was made there.

It is probably, therefore, from these two factories, and especially from the latter, that proceeded the numerous services for dinner and tea, differing altogether from the appliances of the same kind used in China. Many of these services have on them the armorial bearings of the persons for whom they were made. Even royalty patronized Chinese porcelain; portions of services made for Frederic

the Great, and the royal families of Denmark and France are in the collection. There seems also to have been a large service made for the Palace of the Swedish Kings at Gripsholm, the name of which is inscribed on the various pieces. The arms of families of rank are often found, and naturally those of wealthy merchants both in England and abroad. There is such a similarity of style in the arrangement of the decoration of much of this armorial china that there must have been some agent, either in England or at Canton, who supplied the designs and superintended their execution.

M. Jacquemart has ascribed to Japan, what Abbé Raynal calls "porcelaine des Indes," our "India china," as well as the armorial specimens; but he has come to this conclusion on the most slender grounds; he argues that the Dutch India Company was the only important company which could have caused such a name to be given to its imports, and that that company traded with Japan. He has, however, quite overlooked the very important India companies of England, Sweden, and Denmark, which had a large trade with China, and that even the Dutch carried on a very considerable commerce with that country, using Batavia as their depôt. In the elaborate sale catalogue of the collection of M. Angrand de Fonpertuis, prepared by Gersaint of Paris in 1747, the Chinese and Japanese are generally spoken of as "Indiens." Moreover, the porcelain with armorial bearings is probably far more common in England than in Holland, and our country had no direct communication with Japan. There are also many specimens which can be traced to families connected with China, or which are known to have been made to order in that country.

While, however, the "India china" has on one hand been attributed to Japan, it has on the other, and by a still more singular hallucination, been ascribed to Lowestoft in England.

There can be no doubt that there was a considerable manufactory of porcelain at Lowestoft, but this was of the usual English soft paste. The evidence of hard paste having been made there is of the most unsatisfactory kind; chiefly the indistinct recollection of persons not acquainted with the difference between hard and soft paste. A few specimens of white Oriental porcelain may have been decorated at Lowestoft, such as one belonging to Lady Charlotte Schreiber, but they must be rare, as most of the services of such porcelain with European decorations seem to belong to an earlier date.

The supporters of the Lowestoft theory (which is now, however, nearly exploded), must have been embarrassed by the enormous number of specimens that exist, and by the occasional occurrence of dated examples too old for the so-called invention of hard paste at Lowestoft, such for instance as the Punch Bowl (No. 625*b*.), dated 1769, eight years earlier than the supposed time of the invention. Why, moreover, should English painters, in executing European designs, give in the minor details those Chinese touches which at once reveal the Oriental artists. Had the subjects been Chinese such a proceeding would be natural.

The result has been that a class of Oriental porcelain formerly little cared for, and possessing no great merit, has been elevated in popular esteem, but it is to be hoped that in time it may find its level.

SECTION A.—PLAIN WHITE.

PAIR OF VASES AND COVERS. Chinese porcelain, with ornaments moulded in relief; plain white; made from an European design; the lower part of the body with leaves; the covers with flutes and running pattern; perforated edge to the body; on both body and cover two masks as handles; square bases. H. 9½ in. 577.

SEATED FIGURE. White Chinese porcelain; a man in foreign costume, probably an European, with long hair, round hat, long coat, gaiters, left leg raised on seat; by his right leg a monkey; on the seat a bird and tree in low relief. H. 12¾ in. 578.

GROUP. Ivory white Chinese porcelain; two men in European costumes, with three cornered hats; one standing, the other seated on the ground. H. 2⅝ in. 579.

GROUP OF FOUR FIGURES. Ivory white Chinese porcelain; an European gentleman and lady seated; cups in their hands, at their sides a boy and girl standing; in front, a flower pot, a dog, and a monkey with its young. H. 6 in. 579*a*.

SECTION B.—PAINTED IN BLUE.

PLATE. Chinese porcelain, painted in blue; siege of a town, said to be Rotterdam, after an European design; border of quatrefoil diaper, interrupted by four medallions enclosing flowers. Mark of the period Ching-hwa, 1465–1488. Diam. 8 in. [Pl. I. 6.] 580.

PAIR OF TALL CUPS AND SAUCERS. Oriental porcelain, painted in blue, with a Dutch design known in Holland as the *Koekoek in het Huisje* (the cuckoo in the house); a small building on a platform with trees and plants; two birds above. Inside the cups,

flowers and four fishes; wreath borders. Marks on cups the shell symbol with, in one case, the number of the Dresden Collection; on one of the saucers a bird with N = 665 and a zig-zag, being the number of the same collection; on the other a sceptre head. Diam. 3 in. [Pl. VII. 80., IX. 105, 109.]
581.

TALL COVERED CUP AND SAUCER. Oriental porcelain, painted in blue; on the cover a medallion representing an European king and queen seated; around it ten compartments, in which alternately are a kneeling figure and a plant; on the cup is a large panel with the same king and queen, and eight smaller panels with kneeling figures and plants; around the edge the following inscription, L'EMPIRE DE LA VERTU EST ETABLI JUSQ'AU BOUT DE L'UNERS. (Univers.) Mark, a square. H. 3½ in., diam. 3½ in. [Pl. V. 66.] 582.

See Jacquemart and Le Blant, pl. xvi, fig. i.

CUP AND SAUCER. Oriental porcelain, painted in blue; in the bottom of each a medallion with flowers; around each a copy of an European design; the sea with a fortress, ship, rock, and syren rising from the waves, above, a label inscribed, GARDES VOUS DE LA SYRENE. Mark, a square. Diam. 3½ in., 5½ in. [Pl. V. 66.] 583.

CUP. Oriental porcelain, painted in blue; on each side a rudely drawn crucifix, from the ground under which proceed scrolls; borders of trefoils and of floral scrolls. H. 2¾ in.
584.

Père d'Entrecolles, in his letter of 1712, mentions obtaining, at King-te-chin, a little plate painted with the crucifixion, and states that porcelain so decorated used to be imported secretly into Japan, but had not been made for some years.

SAUCER. Chinese porcelain, painted in blue; a woman with three children, probably taken from an European design of Charity; on each side is a flowering plant with birds and butterflies. Mark, a five leaved flower. Diam. 5½ in. [Pl. IX. 104].
584*a*.

TWO CUPS AND SAUCERS. Chinese porcelain, painted in blue; probably from European designs; storks swallowing fishes; above them wreaths; blue border; inside the cup a flower with stiff leaves slightly engraved in the paste; pale brown edges. Diam. 3½ in., 5¼ in. 585.

TWO OCTAGONAL SOUP PLATES. Chinese porcelain, painted in blue from European designs; a tree, shepherdess, and sheep; inner border of quatrefoil pattern; outer border of flowers and butterflies. Diam. 8¾ in. 586.

OCTAGONAL PLATE. Chinese porcelain, painted in blue. Chinese design, with a quail and a grasshopper on rocks with plants;

border of flowers and symbols united by scrolls; in one part the border is interrupted to make room for a shield of arms, viz., quarterly, 1 and 4, a raven; 2 and 3, on a mount an eagle close, looking at the sun in its glory; a mullet for difference, *Laroche;* on an inescutcheon a chevron between three coronels of spears, *Yeamans.* Crest, a raven. Diam. 9 in. 586*a*.

James Laroche, of Over, in Almondsbury, co. Gloucester, born in 1734, and M.P. for Bodmin, was third son of John Laroche. He married in 1764 Elizabeth Rachel Anne, daughter and heir of William Yeamans, of Antigua, and was created a baronet 17th August 1776. The service of which this plate formed part must have been ordered after his marriage in 1764, and before he became a baronet in 1776, as the distinctive mark of a baronet is absent.

DISH. Japanese porcelain, painted in blue with three Chinamen seated, splitting rods; in the background a building; the border of strange scrolls and shells, evidently modifications of an European design; on the back the figure 4. Diam. 11 in. 587.

Other specimens, apparently portions of the same service are known, with various Arabic numerals at the back, the same numeral being repeated where the design is identical. This proves that the numeral is not a mark, but no doubt the European number on different drawings representing Chinese occupations, furnished by the Dutch to the Japanese porcelain manufacturers.

SAUCER with indented brown edge. Japanese porcelain, painted in blue. A landscape, with three figures in long dresses, apparently foreign costumes; one of them leads a buffalo. Mark, *Ka*, "Felicity." Diam. 5¾ in. [Pl. XI. 134.] 587*a*.

SECTION C.—PAINTED IN COLOURS.

VASE-SHAPED CISTERN and cover, with hole for a tap in front. Chinese porcelain, enamelled in pale colours with gilding; on the front and back is a panel enclosing a seated figure of a Chinaman, from an European design, in one case smoking, in the other drinking from a saucer; these panels are enclosed in a double white framework with pink diaper between the two portions; at the base is a broad band of purple diaper with garlands of flowers; on the upper part a purple band with white scallop shells; the rest of the vase is covered with a black lozenge diaper on a pale green ground; on the cover is a panel of black with gold ornaments edged with lilac and white, on a similar ground to the vase. H. 29 in. 588.

CUP AND SAUCER. Chinese eggshell porcelain. On each is a shell-like ornament of European design, painted in lilac,

relieved by a yellow ground with black lozenge diaper, borders of pendants in lilac. Diam. 2¾ in., 4½ in. 588*a*.

Compare Jacquemart and Le Blant, Pl. xi., where, however, this kind of porcelain is termed "Porcelaine impériale japonaise."

TWO PLATES. Chinese porcelain, painted in colours. European designs of a fine style; in the centre an iris and pink lily with two caterpillars and a butterfly; inner border of gold arabesques on a blue ground; outer border intersecting framework, ornamented with acanthus leaves and gilt flowers. Diam. 9 in. 589.

See for the same pattern Jacquemart and Le Blant, Plate xi., Fig. 3, where it is called Japanese.

SAUCER DISH. Chinese porcelain, chiefly painted in brown and red, with gilding; an European gentleman and lady in the costume of the 17th century with a dog, in a Chinese landscape. Narrow border of diaper work, interrupted by four panels enclosing flowers. Diam. 7½ in. 590.

TWO PLATES. Chinese porcelain, pencilled in black with pink flesh tints. An archway enclosing an allegorical design emblematical of a marriage; Juno receiving the young couple, &c.; in front Neptune and tritons. On the arch is inscribed SEMPER AMOR PRO TE FIRMISSIMVS ATQVE FIDELIS; over the pillars two foreign coats of arms. Border of lace work in gold. Diam. 9 in. 591.

PLATE. Chinese porcelain, pencilled in black with occasional touches of gilding; the central design consists of a medallion of Martin Luther, indicated by the inscription DR. M. L.; above a bird; on each side cherubs, while below is a larger medallion on which is represented Christ and the twelve apostles; arabesque border enclosing six panels, in which are repetitions of two designs, viz., a boar hunt, and a stag hunt. Diam. 9 in. 592.

CUP AND SAUCER. Chinese eggshell porcelain, pencilled in black with gilding from an European design; on them is a medallion enclosing a portrait of Voetius in imitation of engraving, with the arms of Utrecht, and his name; border of lace pattern in gold. Gilbert Voetius of Utrecht was a celebrated theologian, born 1593; died 1680. Diam. 2¾ in., 4½ in. 593.

SAUCER. Chinese porcelain, pencilled in black, heightened with gold, from an European design. In the centre an ornamental cartouche enclosing two monograms in gold. On the framework I.S. in gold (upside down) no doubt the original artist's initials; border of framework with peacocks. Diam. 5½ in. 594.

CUP AND SAUCER. Chinese eggshell porcelain, pencilled in black; on each of them half lengths of a gentleman and lady in European costume; on the cup the figures are in separate medallions, on the saucer they are united in one; the rest of the surface ornamented with scrolls and flowers, pencilled in black on a gold ground. Diam. 3 in., 4¾ in. 595.

CUP. Chinese eggshell porcelain, pencilled in black; half-lengths of a gentleman and lady in European costume; at the back is inscribed GESONTHEID JUFFROUWE, A° 1733. (Your health, young lady!); inside a scroll border in gold and red. Diam. 2¾ in. 596.

PLATE. Chinese porcelain, painted in red and gold, from European designs; in the centre the Baptism of our Lord, on the border two angels supporting a basket, and two others holding up a label inscribed, *Mat.* 3. 16. Diam. 10¾ in. 597.

PAIR OF SAUCER DISHES. Chinese porcelain, painted in colours, with gilding; a marine view from an European design, representing a Dutch vessel with the arms of Zealand on the poop, and the date 1700; the Dutch flag, and another flag with a castle; in front a boat with a Dutch flag; and in the distance two other ships; border of green and red; brown edge. D. 8½ in. 597*a*.

PLATE. Chinese porcelain, painted in colours with gilding; in the centre a large Dutch ship; on the upper part of the border two branches forming a medallion inscribed: CHRIS^{F} SCHOONEMAN OPP^{R} STUERMAN OP T'SCHIP VRYBURG: TER: REEDE WANPHO IN CHINA INT IAAR: 1756. (Christopher Schooneman, chief mate of the ship Vryburg, in the roads off Wampu, in China, in the year 1756). Inner border of trefoil pattern; outer one a scroll in lake. Diam. 9 in. 598.

In Jacquemart and Le Blant (p. 384), a service is mentioned, inscribed with the name of the same ship Vryburg, and its captain, Jacob Ryzik, in China, in the year 1756, but it is most absurdly considered to be Japanese.

PLATE. Chinese porcelain, painted in colours with gilding; view of Table Mountain, Cape of Good Hope, with the Dutch flag flying on two eminences; in front three large Dutch ships, and smaller vessels; inner border of gold scrolls, and outer border of lace pattern in gold. Diam. 9 in. 599.

PLATE. Chinese porcelain, painted in colours with gilding; an European subject, a gentleman and lady fishing; in the background a building; on the upper part of the border two oval shields with monograms supported by cupids; above a coronet; border of trefoil pattern in gold. Diam. 9 in. 600.

PLATE. Chinese porcelain, delicately painted in colours and white enamel, with gilding; a plant with pink flowers growing

out of a rock, two birds, and a butterfly; narrow inner border pencilled in black and gold; the border has an elegant floral pattern in white enamel, interrupted by three medallions painted in colours from European designs; 1. a tree, two dogs, sheep, and a shepherd's crook; 2. water and waterfowl, and a dog leaping out of rushes; 3. an altar with flowers, two doves, bow and arrows of cupid, wreaths, &c. Gilt edge. Diam. 9 in. 601.

CUP AND SAUCER. Chinese porcelain, painted in colours, from an European design; five nymphs seated in a landscape, with flowers in their hands. Diam. 3 in., $4\frac{5}{8}$ in. 602.

SAUCER. Chinese porcelain, painted in black with flesh tints, from an European design; five nymphs seated; border of frame work. Diam. $4\frac{3}{4}$ in. 603.

This is evidently taken from the same design as the last.

CYLINDRICAL JAR, narrowing at the mouth. Chinese porcelain, painted in colours. from an European design; two headed eagle with crown, holding sword and sceptre, on its breast an unintelligible medallion; on each side branches of red roses. H. 7 in., diam. 4 in. 604.

SAUCER DISH. Japanese porcelain, painted in colours with gilding, partly from an European design. In the centre a coat of arms under coronet, ermine on a canton gu. a star of six points or; (*Basset?*) traces of an ermine mantle; border of oriental diaper work, interrupted by six medallions enclosing landscapes; outer border of drapery. Five spur-marks. Diam. $8\frac{1}{2}$ in. 605.

PLATE, with wavy edge. Chinese porcelain, painted in colours, relieved by gold and silver; arms with numerous quarterings of Frederick the Great, King of Prussia, surmounted by a helmet and crown, and surrounded with the collar of the order of the Black Eagle; supporters, two wild men, one bearing the banner of the King, the other the banner of Brandenburg; the whole relieved by a royal mantle surmounted by a crown, above which is a two-tailed banner, and on the edge of the plate the black eagle as crest; the supporters stand on a gilt pedestal on which is the motto "*Gott mit uns*"; border a key pattern in gold and brown. Diam. $9\frac{1}{4}$ in. 606.

PLATE, with wavy edge. Chinese porcelain, enamelled in blue, touched with red; in the centre a foreign coat of arms, viz. 1 and 4, a goat climbing towards a tree, on a canton nine lozenges; 2 and 3, two bars embattled, counter-embattled, on a canton two tortoises (?); an inescutcheon, paly on a chief three saltires; crest, a swan issuing from a coronet; a single supporter, a griffin. A cruciform ornament in red proceeds from the central medallion, and flowers are interspersed without reference to the design; border of stiff floral pattern; gilt edge. Diam. 9 in. 607.

LONG OCTAGONAL SALTCELLAR, solid make. Chinese porcelain, painted in colours; inside the bowl the royal arms of France, with knots enclosing the escallop shell of St. Michael: outside, painted borders. Diam. 3 in. by $2\frac{1}{2}$ in. 608.

CUP AND SAUCER, and thick coffee-cup with handle. Chinese eggshell porcelain, enamelled in colours; on the cups are four panels, two of which enclose a foreign coat of arms, viz., arg. 10 torteaux; crest a dog proper, collared or, holding a rose in the mouth; on the two other panels are branches of flowers; between them an octagon diaper in pink; on the saucer is the same coat of arms within an irregular edging of a wicker pattern in gold; border of octagon pattern in pink, interrupted by three medallions enclosing branches of fruit and flowers; narrow outer borders of quatrefoil diaper in pale blue. Diam. of cups, $2\frac{3}{4}$ in., $2\frac{1}{4}$ in.; saucer, $4\frac{1}{2}$ in. 609.

CUP WITH HANDLE, AND SAUCER. Chinese porcelain, painted in colours with gilding, from European designs; on each a branch with a hat, music, and a horn; above a vine branch with grapes; below two pendent coats of arms; 1, per fess arg. and or, a fess az. between four fishes naiant in pale and a rose gu.; 2, quarterly 1 and 4 az., two stars and a crescent arg., 2 and 3 vert, three red flowers with green leaves; between them hangs an olive festoon; beyond detached flowers and fruit; gilt and red border. Diam. $2\frac{3}{4}$ in., $4\frac{3}{4}$ in. 610.

BASIN. Chinese porcelain, painted in colours with gilding; on one side the arms of Amsterdam; on the other a quarterly coat with helmet, mantlings, and crest, an eagle; between them scrolls and flowers with singular device; border of scrolls, interrupted by long panels enclosing landscapes in brown and gold. H. 3 in., diam. $5\frac{3}{4}$ in. 611.

DEEP OCTAGONAL PLATE. Chinese porcelain; in the centre is a gilt wreath enclosing a representation of the equestrian statue of Frederick V. at Copenhagen; the border is ornamented with the inscription IULIANA MARIA on a gilt ground, with the royal arms of Denmark (quartering Norway and Sweden) below; the border consists of alternate branches of laurel and Greek frets. Diam. 10 in. 612.

Juliana of Brunswick Wolfenbuttel mar. Fred. V., King of Denmark in 1755, and survived him; he died in 1766. From larger pieces of the service, in the possession of Mr. Edmund Christy, it would appear that it was made for the Danish Asiatic Company in 1774.

CYLINDRICAL MUG, with moulded handle. Chinese porcelain; on the body is the view of a bay with buildings and a flagstaff; in the bay two ships and a number of boats all painted in reddish brown; below is inscribed in black *Utsigt af hamnen Gnalong belägen pä ön Hajnan aftagen dä Skep. Gustaf Adolph därstädes gorde of werügande resa. fr. d.* 8 *Decemb.* 1784 *til d.* 21 *Apr.* 1785; (View of the harbour of Gnalong situate in the Island of Hai-nan, taken when the ship Gustaf Adolph was there

lying, having made its voyage from the 8th December 1784 till the 21st April 1785); rich border of scalework in brown and gold. H. 4 in. 613.

The island of Hai-nan is off the coast of Canton.

SAUCER. Chinese porcelain, painted in colours; a view of the Boompjes, Rotterdam, with boats in front. Diam. 6 in. 614.

SNUFF BOTTLE. Chinese porcelain, with an openwork foot, and two squirrels with vine branches on the upper part; painted in colours with gilding; three figures, in half-length, of European design. H. 1¾ in. 615.

PLATE. Chinese porcelain, painted in colours from European designs; in the centre detached flowers and a butterfly; narrow border with gold stars on a blue ground. Diam. 7½ in. 616.

Made for the English market.

TEAPOT TRAY OF SIX-FOIL SHAPE. Chinese porcelain, painted in colours with gilding; an English ship with three masts; border of lilac drapery in festoons, suspended from rings to which flowers are attached. Diam. 5 in. 617.

SAUCER. Chinese porcelain, painted in colours; an English three-masted ship; border of festoons of flowers with four patches of scalework. Diam. 5½ in. 618.

SAUCER DISH. Chinese porcelain; in the centre a magic square of 16 compartments containing numbers, all making the same total, and four Arabic inscriptions, signifying "There is no hero but Ali; no sword but Zulfakar," [the name of Ali's sword], around which are nine concentric circles, containing alternately Arabic inscriptions in gold from the Koran and stiff blue scrolls. Diam. 8 in. 619.

Made for the Mahomedan market. The Arabic inscriptions are very incorrectly written, evidently by a person unacquainted with the language.

SAUCER DISH. Chinese porcelain; with two lines of Arabic inscription in the centre, signifying "There is no God but God; Mohammad is his Prophet," around which are nine concentric circles containing alternately an Arabic inscription from the Koran, and a stiff scroll, all executed in gold touched up with red. Diam. 8 in. 620.

Made for the Mahomedan market. The Arabic inscriptions are very incorrectly written, evidently by a person unacquainted with the language.

QUADRANGULAR DISH. Chinese porcelain, painted in colours with gilding, in the Indian style. In the centre a circle enclosing a square with an Arabic inscription in gold, incorrectly written, but apparently the name of an Indian potentate; in the corners rose sprigs; borders of narrow panels, each enclosing a stiff leaf; blue edges with white enamel spots. W. 10½ in. 621.

OBLONG TOBACCO BOX, with truncated angles. Chinese porcelain painted in colours with gilding. On the lid a copy of an Indian painting representing a Nautch girl dancing before a man of rank, standing and holding a sword and flower; this is represented on a terrace with balustrade, beyond which are flowering plants. Inside the lid is an oval medallion with an European design; a poet seated in a library between Apollo with a harp and laurel wreath, and Justice with scales; through an open arch is seen Pegasus flying; on the sides and bottom are scrolls in black, red, and gold. H. 1¼ in., L. 6½ in. 622.

DOUBLE QUADRANGULAR BOX, with a horizontal division and two lids. Chinese porcelain, painted in colours with gilding; on the sides scattered branches and sprigs of flowers of an European design; on one of the lids is represented on the outside an Indian design, with a man of rank seated, and an attendant behind him holding a fan; white arches in the background; while inside is an European design, a female holding a cornucopia and a hat; distant view of the sea with ships. On the other lid is, outside, an European design, pencilled in black with flesh tints and gilding, a seated female with book, and mask at her feet, holding a flame at which Cupid is kindling a torch; inside, an Indian design, a man of rank seated on a throne with a state umbrella behind him, and smoking a hookah; in the distance a balustrade and growing plants. H. 2⅛ in., L. 3 in. 623.

An Indian design very similar to the first of those described is engraved in Jacquemart and Le Blant, Pl. xvii., Fig. 3, where it is called *Indian* porcelain.

PLATE, with a wavy moulded edge, imitated from silver. Chinese porcelain; in the centre is an Indian on an elephant, copied from an Indian drawing, enclosed in a circle of blue, pink, and gold scrolls; the border is divided into six compartments; in each of which is painted a Chinese figure between two bunches of flowers. Diam. 9 in. 624.

Given to the present owner by Miss Doran, for whose father it was made in China, and sent home in his own ship to Liverpool.

TWO-HANDLED CUP AND COVER on tall foot. Chinese porcelain, with a mottled surface like an orange peel, made from European designs both as to form and decoration; on each side a Roman tripod, from which flames are issuing, painted in brown and gold; the rest of the decoration consists of small wreaths painted in colours, and moulded bands, coloured red or purple, and touched up with gilding. H. 14½ in. 624*a*.

PUNCH BOWL. Chinese porcelain, painted in colours with gilding; on each side are a pair of medallions exactly similar, each forming a satirical coat of arms. No. 1, Bust of John Wilkes; crest, a lion passant; supporters, Serjeant Glyn and

Lord Temple; motto, ALWAYS READY IN A GOOD CAUSE; above is inscribed, WILKES AND LIBERTY. No. 2, Bust of Lord Mansfield, with a hydra below; crest, a viper; supporters, Lord Bute and the Devil; motto, JUSTICE SANS PITIE. H. 4½ in., diam. 10¼ in. 625.

The devices on this bowl appear on the heading to an address by John Wilkes "To the Gentlemen, Clergy, and Freeholders of the County of Middlesex," dated from King's Bench Prison, Saturday, June 18, 1768. They are entitled "ARMS of LIBERTY and SLAVERY."

PUNCH BOWL. Chinese porcelain, painted in colours with gilding; within a bunch of flowers and a strawberry leaf border; outside two large panels with fox hunting scenes from European prints; between them framework enclosing bunches of flowers, and small Chinese landscapes in red. Diam. 13½ in. 625*a*.

PUNCH BOWL. Chinese porcelain, painted in colours with gilding, from European designs. Inside is a cornstack, which is being raised by four harvestmen; a man and a woman looking on; an irregular border of diaper work in lilac, edged with scrolls, butterflies, flowers, &c., from which are suspended festoons in gold. Outside two large scenes representing harvesting; between which are smaller panels; one containing the harvest feast with the date 1769; the other inscribed *W. E. S.*, Warren Lodge, 1769; these smaller medallions are surrounded with diaper work in red and gold. H. 6½ in., diam. 15½ in. 625*b*.

PAIR OF SAUCER-SHAPED DISHES. Chinese porcelain, painted in colours with gilding; in the centre a large coat of arms. Quarterly 1 and 4, gu. two chevrons erm. between three eagles displayed or, *Parsons;* 2 and 3 az. two chevrons or, between three goats' heads erased arg.; impaling vert, on a chevron or, two cinquefoils gu., *Curley*. Crest, an eagle's leg erased at the thigh or, standing on a leopard's head gu.; this is within a border of floral scroll work in red and gold, interrupted by four medallions enclosing flowers; border, two dragons and two phœnixes in blue; gilt edges. Diam. 15½ in. 626.

SAUCER DISH. Chinese porcelain, painted in colours with gilding; in the centre a coat of arms with helmet, mantlings, &c., viz., checky arg. and az. two chevrons gu. on a canton or, an anchor sa., *Clerke* (granted 1761). Crest, a Moor's head proper, issuing from a naval coronet or; motto, OSE ET ESPERE. Border of festoons of flowers tied up with knots; gilt edge. Diam. 8 in. 627.

DEEP PLATE, with wide border. Chinese porcelain, painted in colours with gilding; in the centre the coat of arms of Campbell placed against the mast of a lymphad or galley (the emblem of Lorn), viz., gyronny of eight or. and sa.; a crescent for difference; crest, a boar's head; motto, FIT VIA VI; on the border six festoons with a flower over each. Diam. 9¾ in. 628.

DEEP PLATE. Chinese porcelain, painted in colours with gilding; in the centre a basket of flowers; border with flowers in white enamel, and a brown and gold edge; at the upper part a shield,

viz., 1 & 4, sa. a heron arg., *Mathew;* 2 & 4, az. two mullets or., *Barony of Van Lumputt;* impaling arg. three dragons heads erased vert, each holding in its mouth a dexter hand gu., *Byam.* Motto, ÆQVAM SERVARE MENTEM. Diam. 9¼ in. 629.

The arms on this plate are those of Daniel Mathew of Antigua and Felix Hall, Essex, and his wife, Mary, daughter of George Byam, of Antigua, and granddaughter of Edward Byam, governor of the Leeward Islands. The service probably descended, through the marriage of the granddaughter and heir of Daniel Mathew with William Thomas Roe, to his daughter and heir, who married Sir Chaloner Ogle, Bart., and was the late possessor of the service of which this formed part.

PLATE. Chinese porcelain, painted in colours with gilding; in the centre coat of arms, viz., gu. a fess dancetty arg. *Papworth* (?), impaling sa., a cinquefoil between eight cross-crosslets or, *Best of Worcestershire*, surmounted by a helmet, and mantlings, label for motto uninscribed; inner border floral scroll work in gold; outer border octagon pattern, pencilled in black, interrupted by four medallions enclosing gold scroll work. Diam. 9 in. 630.

TWO PLATES. Chinese porcelain, painted in colours with gilding; in the centre a coat of arms, viz., 1 and 4, gu. a chevron or, between two mullets of the 2nd, and a crescent arg.; 2 and 3, arg. a lion rampant sa.; supporters, lions ramp. regardant or; over the arms a helmet; on the border a crest, a demi lion ramp. regardant issuing out of a ducal coronet or; narrow scroll border in brown and gold. Diam. 8¾ in. 631.

TWO PLATES. Chinese porcelain, painted in colours with gilding; in the centre a coat of arms, viz., or, a fesse wavy between six cinquefoils gu., a crescent for difference, *Davison;* impaling arg. on a bend between three Cornish choughs as many tigers' heads erased or, *Carr;* on the edge the crest, a dove rising arg. holding in the beak a wheatstalk bladed and eared, and issuing out of a naval crown or; the rest of the edge ornamented with Chinese flowers, &c.; between the edge and the centre a band of diaper in gold on a red ground, interrupted by four medallions enclosing symbols. Diam. 8¾ in. 632.

PLATE. Chinese porcelain, painted in colours with gilding; in the centre two shields accollés, viz., 1, az. on a saltire or between four towers an anchor sa.; 2, arg. three animals passant sa.; on a chief az. three birds arg.; above helmet and mantling; crest a demi eagle displayed; on the border the crest is repeated with two groups of Chinese emblems, a view of a bridge and four small emblems; inner border of a quatrefoil pattern in red and gold, interrupted by four medallions enclosing symbols. Diam. 8¾ in. 633.

CUSTARD CUP AND COVER AND CIRCULAR TRAY. Chinese porcelain, painted in colours with gilding; the handle of cup formed of interlaced bands; the cover surmounted by a fruit; in

front is a medallion enclosing a coat of arms, viz., erm. a cross raguly gu., and a canton ermines, *Laurence of London*, impaling arg. a chevron between three herons sa., *Ilbery* (?); crest of Laurence, a saltire raguly entwined with a wreath vert. The tray has similar decoration. H. 3½ in., diam. of tray, 6¼ in. 634.

OVIFORM TEA CADDY AND COVER. Chinese porcelain; on each side is pencilled in black a coat of arms, viz., a cinquefoil between eight cross-crosslets or, impaling three lions ramp.; the whole under a ducal coronet, above which the crest, an ostrich's head issuing from two wings; probably the arms of *Best of Worcestershire;* round the neck and cover a wreath of flowers enamelled in colours. H. 5¼ in. 635.

The ducal coronet should form part of the crest; the error may have arisen from a foreigner being employed to make the design.

CUP AND SAUCER. Chinese porcelain, painted in colours with gilding; in the centre of saucer and on one side of cup a coat of arms, viz., sa. on a chevron between three bucks trippant or, as many mullets of the field; crest, a buck sa. charged with six mullets or, *Robertson* or *Robinson* ? at the side of the shield scroll and flowers; on the other side of the cup a bunch of flowers; trefoil borders in red and gold. Diam. 3 in., 4½ in. 636.

COFFEE CUP AND SAUCER. Chinese porcelain, with moulded edges, within each a border in blue under glaze, consisting of butterflies, flowers, diapers, &c.; on each is painted in colours, with gilding, a coat of arms surrounded with garlands of flowers, viz., arg. a cross fusilly vert, over all a bend compony erm. and az., *Braddyll*; a scutcheon of pretence, arg. on a fesse between three saltires az. an anchor between two lions' heads erased or, *Gale*. Crest, a badger passant or. Diam. 2½ in., 5 in. 637.

Wilson Gale Braddyll, Esquire, of Conishead Priory, co. Lancaster, married the 20th Jan. 1776, Jane daughter and heir of Matthias Gale, Esquire, and died 19th Nov. 1818.

PAIR OF CUPS, COFFEE CUPS AND SAUCERS. Chinese porcelain, painted in colours with gilding; on each a coat of arms, viz., az. a lion rampant arg. and a bordure gu., on a chief of the second, three stars of six points of the first, *Inglis*; a scutcheon of pretence, arg. on a pile az. three lions heads erased or, a crescent for difference; crest, a demi lion rampant holding up a star of six points or; borders of gilt diaper work. Diam. 3 in., 2½ in., 4¾ in. 638.

COFFEE CUP. Chinese porcelain, painted in colours with gilding; in front a coat of arms, viz. arg., a saltire engrailed between four roses gu. *Napier?* Helmet and crest; a half virgin holding a dagger and pointing to a bell? Supporters, two Highlanders armed with swords. Motto above, "THIS I'LL DEFEND,"

below "LOCH SLOY;" border a blue band with ornaments below in blue and gold; at the bottom a blue rim, round which is twisted a wreath. H. 2¾ in. 639.

CUP AND SAUCER. Chinese porcelain, painted in colours with gilding; on each a medallion with a green border enclosing a crest, a hind's head erased or, holding in its mouth a branch with pears, *Perry;* below the initials G.L.P.; at each side a sprig of flowers; beyond sprigs of flowers and green borders with gilding. Diam. 3 in., 4¾ in. 640.

From the collection of the Rev. G. A. F Hart, of Arundel, being part of a service made for his ancestor, George Lockyer Perry.

SIX-FOIL TEAPOT TRAY. Chinese porcelain, painted in colours with gilding; in the centre a coat of arms, viz., sa. a chevron between three fleurs-de-lis arg., *Hart;* impaling argent on a bend az. three martlets of the first, *Franklin?* Crest, a hart's head couped argent. At the sides of the shield scroll work and flowers; trefoil border in black and gold. Diam. 5 in. 641.

From the collection of the Rev. G. A. F. Hart, of Arundel, being part of a service made in China for his grandfather, Willis Hart, Esq., who married Betty Franklin.

SIX FOIL TRAY. Chinese porcelain, with an European design; in the centre an oval medallion enclosing the initials W.B.S. in gold, over it as crest, two doves regardant; borders of waved lines. Diam. 5¾ in. 642.

CLASS XI.—ORIENTAL PORCELAIN DECORATED IN EUROPE.

Several of the early European manufacturers of porcelain, in addition to supplying their own wares, seem to have tried their skill in decorating Oriental porcelain. It does not, however, necessarily follow that these were all actually sold at the fabrics, as the painters employed there may have decorated such porcelain for their own benefit. This decoration may also have been added in places where no porcelain fabrics existed; for the vessels being already baked and glazed could be painted in any ordinary enamellers' kiln, and painters could be found in any place where enamelling on metal or painting on pottery or glass were practised.

From the specimens exhibited it seems clear that the Chelsea painters decorated Oriental porcelain. Other specimens seem to be Venetian, others decorated in Saxony, while one cup has evidently been ornamented with transfer printing by Hancock of Worcester. A cup and saucer (No. 655) form part of a service which the late Rev. G. A. F. Hart stated to have been decorated for an ancestor at the Bow works, and the bill for it was in his possession.

The porcelain thus decorated must have been purposely imported into Europe in the white state, and probably made to order. Mr. Chaffers has expressed doubts about this importation, but specimens are still occasionally to be met with, though the quantity introduced would depend on the requirement of the painters, and not readily reach the ordinary market. Three specimens in this collection (656*a*., 656*b*., 1440) exhibit the ware in its undecorated condition, viz., a white saucer, part of a tea service, a cup and saucer with a slight blue decoration under the glaze, and with panels prepared for subjects to be added over the glaze in enamelled colours, and a vase with panels prepared for painting. Occasionally the white ware bore a Chinese date, as shown by a saucer dated 1723–1736, subsequently decorated by transfer printing and colouring at Bow or Chelsea.

Some of this ware is said by French writers to have been decorated in Holland. Gersaint, the "expert" of Paris, published, in 1747, a detailed catalogue of the collection of M. de Fontpertuis, in which he mentions two square bottles of porcelain painted in colours with figures of men and tigers, and adds that "the figures, animals, and other ornaments on these bottles have been painted in Holland, as is done there, often *mal à propos*, on pieces of fine white porcelain." To this class may belong Nos. 643–645.

At a still later date much Oriental porcelain, principally blue and white, was spoilt by painting it in tawdry colours, with gilding. This detestable process was extensively carried on some years since in London. There are also quite modern forgeries on which coats of arms have been added to old pieces of porcelain painted in colours, where the sparseness of the original decoration left room for such additions. This can be detected by the different conditions of the old and new enamelled colours, the former being somewhat altered by passing twice through the fire.

BOTTLE. Chinese porcelain, with three fantastic animals painted in liver colour under the glaze; subsequently three men with swords, appearing to cut off the animals' heads, and Chinese trees have been added in colours, probably in Holland or at Meissen in Saxony. Bad imitation of a Chinese mark on bottom. H. 8½ in. 643.

PAIR OF BOTTLES, with narrow necks. Chinese porcelain, painted with three kylins in liver colour under the glaze; subsequently flowers and details in red and gold have been added, probably in Holland or at Meissen in Saxony; borders of spikes. H. 6 in. 644.

TWO SAUCERS. Chinese porcelain, subsequently painted in Europe, in colours, in a Japanese pattern ; a plant with banded hedges, and two birds ; border of plants growing out of rocks; dark brown edges. Bad imitation of a Chinese mark in red. Diam. $6\frac{1}{2}$ in. 645.

SQUARE BASIN, with truncated angles. Chinese porcelain, decorated in Europe. The original Chinese decoration has been slight, painted in blue under the glaze, apparently a plant growing out of a rock. It has received a painted decoration in Europe, probably at Venice; within a man in black holding a lantern, and a man fishing, four times repeated; on the outside the same figure in black with a lantern, and a lady with a yellow scarf thrown over her head. These figures are probably well known characters in the Venetian Carnival. H. 3 in., diam. 6 in. 646.

TWO CUPS AND SAUCERS, COFFEE CUP, AND BOWL WITH COVER. White Chinese eggshell porcelain, decorated at Meissen (?) in colours, with gilding ; Chinese subjects in an European style, principally a mandarin and a boy ; borders of gilt lace work. Diam. of cups, $3\frac{3}{8}$ in., $2\frac{1}{8}$ in., diam. of saucers $5\frac{1}{4}$ in., H. of bowl $3\frac{1}{2}$ in., diam. of bowl $4\frac{3}{4}$ in. 647.

MILK POT AND COVER, with square handle and peach in relief on cover. White Chinese porcelain, decorated in Germany or Holland, with views of buildings and landscapes pencilled in black, and enclosed in medallions with gilt margins. H. $5\frac{1}{2}$ in. 648.

TEA CADDY, TRAY, AND CUP AND SAUCER. Chinese eggshell porcelain, probably decorated at Venice, in colours, with gilding; pairs of ladies in landscapes, richly coloured, borders of gold lace work of a Dresden style. H. of caddy 5 in., diam. of tray 5 in., diam. of cup $2\frac{3}{4}$ in., diam. of saucer $4\frac{1}{2}$ in. 649.

SAUCER. White Chinese eggshell porcelain, with the mark in blue under glaze, of the period Yung-ching, 1723–1736. It has been subsequently decorated at Bow or Chelsea, with a landscape and a shepherd and sheep, transfer printed in black, and coloured green ; gilt edge. Diam. $4\frac{1}{4}$ in. 650.

CUP AND SAUCER. Chinese eggshell porcelain, decorated at Chelsea, with Chinese landscapes outlined in black and coloured green. Diam. 3 in., $4\frac{3}{4}$ in. 651.

TWO CUPS AND SAUCERS. Chinese eggshell porcelain, decorated at Chelsea (?) ; on the front of the cups a large medallion in gilt framework ; view of a building outlined in black and coloured green ; at the back a small quatrefoil with rock and a stile similarly treated ; on the saucers a medallion similar to that on the cups ; indented gilt edges. Diam. 3 in., $4\frac{3}{4}$ in. 652.

TWO CUPS AND SAUCERS. Chinese eggshell porcelain, decorated at Chelsea in colours; landscapes and exotic birds in the Chelsea style; indented gilt edges. Diam. 3 in., 4¾ in. 653.

PORTIONS OF A TEA SERVICE, consisting of a tea-caddy, tray, three tea-cups, three coffee-cups, and four saucers. Chinese eggshell porcelain, decorated at Chelsea in colours; subjects from the history of Harlequin and Columbine; on one of the saucers is an old man, and a lady who holds in her hand a letter commencing "My dr."; indented gilt edges. H. of tea-caddy 5¼ in.; diam. of tray 5 in.; diam. of tea-cup 3 in.; diam. of coffee-cup 2⅝ in.; diam. of saucer 4¾ in. 654.

CUP AND SAUCER. Chinese porcelain, decorated at Bow, in colours with gilding; inside cup and in centre of saucer a gold flower; the remainder of both divided into six compartments, consisting alternately of wavy diagonal gold lines with an insect and a bunch of flowers between them; vertical lilac bands, and near the edges wavy ribbon in gold; gilt edges. Diam. 3½ in., 5½ in. 655.

Part of a service which belonged to the late Rev. G. A. F. Hart, of Arundel, for whose ancestor it was decorated at Bow, as appeared from an account in his possession, now unfortunately lost.

COFFEE CUP. Chinese porcelain, transfer printed at Worcester, in black; two garden scenes; 1, gentleman and lady seated at tea, little dog in front; 2, vases, fountains, &c. H. 2½ in., diam. 2¼ in. 656.

SAUCER. Plain white Chinese eggshell porcelain, as imported for decorating in Europe. Diam. 4¾ in. 656*a*.

CUP AND SAUCER, of quatrefoil shape. Chinese porcelain, ornamented with narrow borders in blue under the glaze, and with raised framework for medallions, which have not been painted. Diam. 3 in., 4¾ in. 656*b*.

CLASS XII.—ORIENTAL PORCELAIN IN COMBINATION WITH OTHER SUBSTANCES.

Among the modern productions of Japan there are few more curious than the porcelain vases and other objects incrusted with cloisonné enamel. The fillets which separate the various colours must have been fastened by some means on the surface of the porcelain already baked; then the cells thus formed were filled with colours in a state of powder or paste, the whole once more baked, and then polished, so as to remove inequalities and show the edges of the metal fillets. The success of this process is probably due to the great fusibility of Japanese enamel as compared with Chinese. This appears to be a new manufacture in Japan, even more recent than the not very ancient introduction among the Japanese of the art of enamelling on metal. It seems to be chiefly carried on at Seto, province of Owari.

Other specimens of Japanese porcelain are externally coated with very fine basket work. Brongniart, on the authority of Siebold, thought they were thus enveloped as a protection for curious and fragile specimens of ancient porcelain, but this seems to be a mistake, as they are still regularly made for sale, though the modern examples are not equal to the older. The porcelain so coated seems to be generally the Sheba ware made near Tokio.

The Japanese also coat faïence with lacquer, chiefly black or dark green, decorated afterwards with gold and colours. This ware is made, among other places, at the Ho-raku factory near Nagoya, province of Owari, and is called, from its inventor, *Toyosuke yaki*.

The process of coating vases of porcelain or pottery with lacquer is also known to the Chinese, who apply a black lacquer of some thickness to porcelain vases or cups and saucers, with incrustations of mother-of-pearl. This ware is known to French collectors as "porcelaine laquée burgautée," so called from the French name "burgau" for the shell of the turbo.

M. Jacquemart has classified this kind of lacquer as Japanese, though he mentions that several of the vessels thus coated are of Chinese origin. This attribution must be erroneous, as the style of the lacquer differs from Japanese productions, and resembles known Chinese works of art.

BOWL. Japanese porcelain, of which the exterior is coated with cloisonné enamel; the inside has in the centre a medallion of stiff scrolls painted in blue, the enamel on the outside consists chiefly of diapers in various colours, enclosing three panels with trees; the enamel of the ground of these panels, and some other portions of the design are translucent. Mark of the Chinese period Wan-leih, 1573–1620. (3.3.) Modern. H. 3¼ in., diam. 5¾ in. [Pl. I. 12.] 657.

BOWL. Japanese porcelain, of which the exterior is partly coated with cloisonné enamel; the inside has in the centre a triple peach in blue; around are pendent ornaments chiefly in red and gold; the enamel on the outside represents scrolls, flowers, &c. in various colours on a green ground; spaces are left in the enamel for three panels, on which are painted on the porcelain a peacock, a gold pheasant, and a tiger. Mark, *Fukki chôshun*, "The perpetual spring of riches and honours." Modern. Diam. 5½ in., H. 3¾ in. [Pl. X. 128.] 658.

BOWL. Japanese porcelain, covered externally with cloisonné enamel; inside a landscape painted in blue heightened with gilding, and a border of pendants chiefly in red; the enamel on the outside consists of three medallions of various forms, of which one encloses a view of the famous volcanic mountain Fusi-yama; the rest diapered with various patterns on a tur-

quoise ground. Mark in Japanese, "*Dai Nippon Seto sei*," "Made at Seto in Great Japan." Seto is in the province of Owari. Modern. H. 3½ in., diam. 6¼ in. [Pl. X. 119.] 659.

BOWL. Japanese porcelain, coated externally with cloisonné enamel; inside a medallion with plants painted in blue heightened with gold, and a border of pendants chiefly red; the enamel on the outside has six medallions, lozenges and circles alternately, enclosing various patterns on a turquoise ground with scrolls. Mark in Japanese, *Bummei Kaikua* "Enlightenment and civilisation;" probably the motto of the fabric. Modern. H. 3¾ in., diam. 6 in. [Pl. X. 123.] 660.

CUP. Japanese porcelain, coated externally with cloisonné enamel; floral scrolls in colours on a dark green ground. Modern. H. 2 in., diam. 2½ in. 661.

PAIR OF CUPS. Japanese porcelain, coated externally with cloisonné enamel; inside a flower painted in blue; the enamel outside represents medallions and diapers on a lilac ground. Mark, *Dai Nippon Han-suke sei*, "Made by Hansuke of Great Japan." Seto ware, modern. H. 1⅝ in., diam. 3¼ in. [Pl. X. 122.] 662.

POT AND COVER. Japanese porcelain; the inside formed of crackle porcelain rudely painted; the outside of dark green lacquer with decorations in gold; on the top of cover a dragon, and round the body two fishes and two phœnixes in gold in alternate medallions. Modern. Toyosuke ware, made near Nagoya, province of Owari. H. 3 in., diam. 2¾ in. 663.

SMALL CUP. White Chinese porcelain, coated externally with black lacquer, on which are inlaid dragons in mother-of-pearl, called by the French, *Laque burgautée*, see Jacquemart, page 148. H. 1½ in., diam. 2 in. 664.

SMALL CUP AND SAUCER. Japanese porcelain, coated externally with fine basket work. Inside a bird and bamboo plant painted in blue enamel. Modern. Diam. 2¼ in., 3⅜ in. 665.

CATALOGUE OF THE SUPPLEMENTARY COLLECTION.

CLASS I.—CHINESE PORCELAIN NOT PAINTED.

SECTION A.—PLAIN WHITE.

CUP FOR LIBATIONS, oval, in the form of a rhinoceros horn. Ivory white Chinese porcelain; on each side is engraved a Chinese verse relating to drinking. H. 4 in., length 5 in. 670.

TWO SIX-FOIL SHAPED CUPS. Ivory white Chinese porcelain; on the outside are impressed in faint relief a stork and a branch of prunus; on one of them are engraved inscriptions. The bases are in the form of a circle enclosing a swastika in relief. [Compare Pl. XI. 139.] H. 1¾ in. 671.

From the collection of Mr. Joseph Marryat, who has engraved one of the bases as a mark of Fokien porcelain. There is no evidence that the swastika is here more than an ornament.

TALL CUP. Ivory white Chinese porcelain; flowering plants faintly incised in the paste under the glaze. No mark, but engraved in the paste N=140 and a triangle, being the number of the Dresden Collection. H. 3½ in. 672.

TANTALUS CUP. Ivory white Chinese porcelain; the hollow figure of a fat man rises from the centre, and has a hole in the lower part, through which, when the cup is filled, the water enters till it reaches the top of an internal tube, and runs out of an opening in the bottom of the cup. H. 2¼ in. 673.

SMALL VESSEL in the form of a nelumbium leaf. Ivory white Chinese porcelain; the leaf forms the cup-like body resting on two shells, and the stalk the spout. No mark, but engraved in the paste N=147 and a triangle, being the number of the Dresden Collection. H. 1½ in., diam. 3¼ by 3 in. 674.

SMALL VESSEL, in the form of a nelumbium leaf, of which the stalk forms the spout. Ivory white Chinese porcelain; inside a small crab in relief, concealing the opening of the spout. H. 1¾ in., length 3½ in. 675.

GROUP in ivory white Chinese porcelain, consisting of a warrior embracing a lady before a screen, an old man looking round the corner; at the back the trunk of a tree, with a hole for a joss-stick. H. 4 in. 676.

GROUP. Ivory white Chinese porcelain. Three figures in a cavern; a scene from the legend of Wang Chi, who is looking on at a game of chess played by two old men. H. 4 in. 677.

Wang Chi, one of the patriarchs of the Taoist sect, flourished under the Tsin dynasty, B.C. 255–206. Having wandered in the mountains to

collect firewood, he entered a cave in which some aged men were playing at chess. He laid down his axe, and looked on at the game; one of the players handed him something which he put into his mouth. At last one of the players said, "It is long since you came here; go home now." He found that the handle of his axe had mouldered into dust, and that centuries had passed since he had come into the mountains. He finally devoted himself to Taoism, and was considered to have attained immortality. A representation of him may be found in the Chinese work *Lee Seen*.

STATUETTE. White Chinese porcelain; a goddess standing on clouds and supporting in her folded arms a roll, her hands covered with drapery; at her side a small figure bearing a dish of peaches. Mark on the back, stamped in the seal character *Le Chih*, the maker's name. H. 15¼ in. [Pl. XIII. 157.] 678.

FIGURE OF A HAWK, with vase to hold a joss-stick. Ivory white Chinese porcelain. H. 4¼ in. 679.

FIGURE OF A FISH, rising out of the waves of the sea. White Chinese porcelain. H. 5 in. 680.

GLOBULAR INCENSE VASE on three feet. White Chinese porcelain; pierced cover of a floral design, surmounted by a lion; on the body two dragons in relief as handles, four loops for suspension, and floral scrolls in low relief. H. 7 in. 681.

KETTLE. Ivory white Chinese porcelain; ornaments in relief; the body divided into six compartments, on each of which a panel enclosing a subject, apparently from the life of a sage; the flat cover surmounted by the figure of a lion; arched handle and spout. H. 8¼ in. 682.

CYLINDRICAL TEAPOT. Ivory white Chinese porcelain; two dragons in relief, one forming the handle and the other the spout. No mark, but engraved in the paste N=2 and a triangle, being the number of the Dresden Collection. H. 5¼ in. 683.

BOWL. Ivory white Chinese porcelain, very thick, with designs moulded in relief; they consist of four subjects in panels, with inscriptions between them, viz., a monkey catching bees, a fir tree with the moon, two deer drinking, and plants growing out of pots. Silver gilt rim. Diam. 6 in. 684.

BASIN. White Chinese porcelain. Mark, impressed in low relief, of the period Ching-hwa, 1465–1488. (2.2.) Diam. 5½ in. [Pl. I. 7.] 685.

SEAL. White Chinese porcelain. A cube surmounted by a lion monster; on the under surface an inscription in the seal character signifying "The Seal of Kai Toh." Unusually large size. H. 2 in. 686.

TWO CUPS. White Chinese porcelain, very thin; the inside ribbed. No mark, but engraved in the paste N=89 and a triangle, being the number of the Dresden Collection. H. 2 in., diam. 3¼ in. 687.

TWO CUPS. White Chinese porcelain; pierced ornaments forming a band, consisting of five rosettes with diaper work between them. Diam. 3¾ in. 688.

DISH of peculiar form with wide margin. White Chinese porcelain, decorated with gilding; running scrolls with large chrysanthemum flowers in an archaic style. Mark of the period Seuen-tih, 1426–1436. (3.3.) Diam. 7¾ in. [Pl. I. 5.] 689.

PAIR OF BOTTLE-SHAPED VASES on tripod stands. Ivory white Chinese porcelain; round the necks are dragons in relief. H. 5 in. 690.

PAIR OF BOTTLE-SHAPED VASES. White Chinese porcelain, with ornaments in white biscuit modelled in high relief. Two five-clawed dragons among clouds, with a pierced ball-like ornament between them. H. 12 in. 691.

BOWL AND COVER. White Chinese porcelain; on the bowl four medallions, on the cover five, with animals and plants in biscuit in high relief; between the medallions pierced fretwork of a swastika pattern; borders of floral scrolls in white slip; on the cover a lion. H. 4½ in., diam. 4½ in. 692.

BOWL, COVER, AND STAND. White Chinese eggshell porcelain; moulded in the form of the petals of a flower, the edges of the petals gilt; borders of red and gold. H. 3½ in. Diam. of bowl 4½ in., of stand 6 in. 693.

VASE. White Chinese porcelain, with flowers in low relief. Known as Nan-tcheou ware. Modern. H. 5 in. 694.

SECTION B.—SINGLE COLOURED GLAZES.

DISH. Thick Chinese porcelain, covered with a dark green celadon glaze over slightly impressed ornaments; in the centre a sprig of flowers. Brought from Japan. Diam. 10 in. 695.

BOTTLE-SHAPED VASE of Chinese porcelain; consisting of an inner bottle and an outer casing, pierced round the body in the form of a floral scroll; some of the details are engraved, and the whole is covered with a green celadon glaze. H. 13½ in. 696.

WEDDING LIBATION CUP (*tseo*). Chinese porcelain, covered with green celadon glaze; it is of an oblong form, resting on three legs; the bowl is ornamented with leaf-like patterns in relief, and a diaper enclosing swastikas; the usual projections on each side are wanting. Brought from Japan. H. 5 in. 697.

VASE, with swelling body and small neck. Chinese porcelain, covered with a smooth greyish yellow glaze. H. 7 in. 698.

SHALLOW BASIN. Chinese porcelain, moulded in the form of a peony flower, and covered with a yellow glaze. Mark incised, under the glaze, of the period Seuen-tih, 1426–1436. (3.3.) Diam. 7 in. [Pl. I. 5.] 699.

PAIR OF BASINS. Chinese porcelain, covered on the outside with a yellow glaze. Mark in the seal character of the period Taou-kwang, 1821–1851. H. 2½ in., diam. 4¼ in. [Pl. III. 29.] 700.

PAIR OF BASINS. Chinese porcelain; on the outside two dragons among clouds, and the sacred pearl, faintly engraved in the paste, and showing through the yellow glaze. Mark in the seal character of the period Taou-kwang, 1821–1851. H. 3 in., diam. 6 in. [Pl. III. 29.] 701.

OVAL TRAY in the form of a fruit. Chinese porcelain, covered with a greyish blue glaze; inside are inscribed two verses signifying "The brightness of the spring tarries not; the four seasons in the same way return." Mark in the seal character indistinct. L. 6½ in. 702.

VESSEL in the form of a fish resting on waves. Chinese porcelain, covered with a turquoise glaze. L. 3½ in. 703.

TRIPOD VASE (*ting*). Coarse Chinese porcelain, covered with dark brown glaze. H. 2½ in. 704.

This has belonging to it a neat Chinese case in hard wood, lined with silk, and has evidently been considered valuable.

TRAY, in the form of a nelumbium leaf with crinkled edges. Chinese porcelain, covered with a grey glaze. Diam. 6½ in. 705.

BASIN, in the form of a six-petalled flower. Coarse Chinese porcelain, covered with a grey glaze of varying tint. Diam. 6½ in. 706.

This may be Japanese.

JUG of peculiar form; Chinese porcelain, covered outside with a pale liver-coloured glaze; the handle is a flat band, terminating in raised ornaments. Mark of the period Seuen-tih, 1426–1436. (3.3.) H. 8 in. [Pl. I. 5.] 707.

Called in Japan, Toko ware.

QUADRANGULAR VASE, with loops for suspension. Chinese porcelain, covered with vertical bands of crimson and bluish-grey glaze; on the bottom is scratched *Kan-yei*, probably the name of a former Japanese owner. H. 6¾ in. 708.

VASE, in the form of the fungus of Longevity; coarse Chinese porcelain, covered with a crimson glaze with bluish streaks; the mouth with a pale greyish blue glaze; in the prominent parts the colour of the paste shows through the glaze. H. 15 in. 709.

A vase of the same kind is engraved in Jacquemart and Le Blant, Pl. xiii., fig. 2. The *Chi* is a species of fungus, probably the *Polyporus lucidus*, which grows at the roots of trees; when dried, it is very durable, whence it has been considered by the Chinese as an emblem of longevity or immortality. Large specimens of the fungus itself, or imitations of it in gilt wood, are preserved in the temples, and representations of it frequently occur in pictures of Lao Tsze,

and the other immortals. It may be also seen in the mouth of deer (No. 930). It is not unfrequently found as a mark. *See* Pl. viii., figs. 97–100. The grass-like leaves that accompany it represent the actual grass, which is apt to grow through the fungus while it is yet soft.

FIGURE OF A MAN, seated. Coarse Chinese porcelain; flesh left dull; the dress covered with a deep red glaze; he holds in his right hand a fan. H. 6¼ in. 710.

FIGURE OF A CAT, sitting. Coarse Chinese porcelain, covered with a deep red glaze. Mark stamped *Hwang-yun ki*, "The mark of Hwang-yun." Modern. H. 6¾ in. 711.

TWO THICK CUPS. Chinese porcelain; the outside covered with a dull crimson glaze. H. 1¾ in., diam. 2⅜ in. 712.

BASIN. Chinese porcelain, covered with a deep maroon glaze. Mark, in the seal character, of the period Keen-lung, 1736–1795. Diam. 5¾ in. [Pl. III. 26.] 713.

GOURD-SHAPED BOTTLE, in three stages. Chinese porcelain, covered with a rich brown glaze, becoming paler towards the top. H. 7¼ in. 714.

PAIR OF VASES in the form of a fungus, the emblem of longevity. Coarse Chinese porcelain, covered with a streaky brown glaze; the central stems which form the vases are surrounded by a group of smaller plants of the same kind, all growing out of rocks. H. 8 in. 715.

OVIFORM VASE. Chinese porcelain, covered with a deep violet glaze, in which is an irregular streak of a lighter colour; ormolu mounts. H. 6 in. 716.

VASE, with spreading base and small neck. Dense red Chinese ware, covered with a streaky glaze of a greyish blue; the neck of an olive colour. Mark stamped, *Koh Ming Tsiang chi*, "Made by Koh Ming Tsiang." H. 11 in. [Pl. VI. 71.] 717.

OVIFORM VASE, without neck. Dense Chinese ware, covered with a dark blue glaze, streaked with greyish green, passing into brown round the mouth. Mark stamped *Koh Ming Tsiang chi* "Made by Koh Ming Tsiang." H. 10½ in. [Pl. VI. 71.] 718.

OVIFORM VASE, without neck. Dense Chinese ware, covered with a dark brown glaze, mottled with greyish blue. Mark, stamped in the seal character, indistinct, but apparently, *Keen Yuen kai te*, "The respect of Keen Yuen." H. 9½ in. 719.

VASE, with flat top and no neck. Red Chinese ware, covered with a speckled glaze, grey and purple; on one side a large streak of a lighter colour. H. 7¾ in. 720.

BOTTLE-SHAPED VASE, with wide mouth. Chinese porcelain, covered with a speckled purple and grey glaze, getting lighter towards the foot. H. 8½ in. 721.

SIX-SIDED INCENSE BURNER. Chinese porcelain, covered with a dark red glaze streaked with buff. H. 4 in. 722.

LOW VASE, with two handles in the form of monsters' heads, with projecting tongues. Chinese porcelain, covered with a copper-coloured glaze with metallic speckles. H. 2¼ in., diam. 5 in. 723.

TEAPOT, of a melon shape. Chinese porcelain, covered with a mottled green and brown glaze, the handle in the form of a mouse. L. 6½ in. 724.

BOTTLE-SHAPED VASE. Chinese porcelain, covered with a dark speckled green glaze, imitating bronze. H. 6 in. 725.

QUADRANGULAR VASE, with loops for suspension. Chinese porcelain, covered with a dull green glaze, resembling patinated bronze. Mark, stamped in the seal character, of the period Kea-king, 1796–1821. H. 11½ in. [Pl. III. 28.] 726.

Sent from Pekin as a specimen of the colour known as *Cha-yay-moh yeou*, or ground tea-leaf colour. A sumptuary law restricts the use of this colour to the Emperor, to evade which collectors surround specimens with wire, to make them appear broken, and therefore, according to Chinese notions, worthless. See Gazette des Beaux Arts, 1877, p. 230.

BOTTLE-SHAPED VASE, with wide mouth. Chinese porcelain, covered with a slightly mottled olive green glaze, imitating bronze. H. 4¼ in. 727.

BASIN. Chinese porcelain, covered with a pale coffee-coloured glaze; outside, engraved in the paste, two dragons and the sacred pearl. Mark of the period Chiñg-hwa, 1465–1488. (3.3.) Diam. 7¼ in. [Pl. I. 6.] 728.

TWO SAUCER DISHES. Chinese porcelain, covered with a coffee-coloured glaze, over which are designs outlined in silver, being in the centre a formal flower, beyond which two vases with flowers; outside two similar designs. Diam. 8¼ in. 729.

These may perhaps be Japanese.

GIRDLE HOOK. Chinese porcelain, covered with a bluish-green glaze, in imitation of green jade; it terminates in a lion's head, and is ornamented with a dragon in high relief. L. 3½ in. 730.

SECTION C.—GLAZES OF SEVERAL COLOURS.

CYLINDRICAL VASE. Chinese porcelain, covered with a very pale celadon glaze; on it two fishes in slight relief, coloured red under the glaze. Mark of the period Seuen-tih, 1426–1436. (3.3.) H. 6¾ in. [Pl. I. 5.] 731.

SAUCER DISH. Chinese porcelain with engraved designs, representing two four-clawed dragons among clouds, with the sacred pearl in the centre, all coloured lilac; the ground glazed green.

The margin of the back covered with yellow glaze. Mark of the period T'ien-k'i, 1621–1627. (3.3.) Diam. 7⅜ in. [Pl. XII. 145.] 732.

LAMP OR VASE. Coarse Chinese porcelain, with engraved ornaments, representing fishes and other marine animals and plants, in purple and yellow on a green ground. In the upper part four wheel-like piercings. In the hollow foot three holes for suspension. H. 9½ in. 733.

CLASS II.—CHINESE CRACKLE PORCELAIN.

PLATE. Chinese crackle porcelain, of a buff colour, coarsely painted in grey; a phœnix on a rock, border of scale work interrupted by four medallions containing flowers. Diam. 7 in. 734.

This resembles the fragments of crackle porcelain found at Bijapur, in India (see No. 97*a*), and may be of considerable antiquity.

FLASK-SHAPED BOTTLE, with two handles. Chinese crackle porcelain, pale grey. H. 7 in. 735.

LOW VASE, on three small feet, with two loops as handles. Chinese celadon porcelain of a bluish tint, coarsely crackled. Mark, in the seal character, of the period Yung-ching, 1723–1736. [Pl. III. 25.] H. 4½ in., diam. 8 in. 736.

SHALLOW DISH. Thick Chinese crackle porcelain, pale brown. Diam. 8½ in. 737.

VASE, with swelling body. Chinese porcelain, covered with splashes of crimson, purple, and brown glazes, showing in places the pale clay beneath, and crackled. H. 12¼ in. 738.

Sent from Pekin as a specimen of the colour known as the *Le-han-yeou*, or "Mule's liver colour." See History of King-te-chin, p. 194.

BOTTLE. Chinese crackle porcelain, ornamented with irregular patches of crimson, brown and blue. H. 5½ in. 739.

JUG AND COVER, of peculiar form. Crackled Chinese porcelain, covered with a dark bluish-green glaze, passing into turquoise under the foot. H. 11 in. 740.

PAIR OF SHALLOW BASINS. Chinese porcelain, coated inside and out with a deep turquoise glaze, minutely crackled; bottom unglazed. H. 2½ in., diam. 7 in. 741.

VASE, with small neck. Dense red Chinese ware, covered with a greenish turquoise glaze, crackled, on which are designs in black; three panels, two of them enclosing figures, and one the sacred hare; borders above and below. H. 10½ in. 742.

VASE. Coarse Chinese porcelain of peculiar decoration, the surface having been first ornamented with floral scrolls painted in black, over this has been floated a thick glaze, partially crackled, and at intervals are irreguiar splashes of crimson and bluish grey glaze. H. 15¾ in. 743.

CLASS III.—CHINESE PORCELAIN, WITH WHITE SLIP DECORATION.

GLOBULAR VESSEL, with small neck. Chinese porcelain, with a coffee-coloured glaze, on which are moulded in white slip two groups of plants; an ornamental border round the neck, H. 6 in. 744.

DEEP DISH. Chinese porcelain, covered with a greyish blue glaze, on which is a decoration in white slip; in the centre a formal flower; around, four plants of a strange character; border of circles. Diam. 15½ in. 745.

CLASS IV.—CHINESE PAINTED PORCELAIN.

SECTION A.—PAINTED IN BLUE.

FLASK-SHAPED BOTTLE, with two handles. Chinese porcelain, coarsely painted in blue; on each face a branch of peach. It has a carved stand, and is contained in a case of hard wood lined with silk; on the lid of the box is engraved in fine characters, *Seuen tsze pao yueh ping*, "The precious moon [shaped] vase of Seuen pottery," followed by the name *Tsze-King*, probably an owner's name. H. 3¼ in. 746.

The term Seuen pottery may either refer to pottery of the period Seuen-tih (1426–1436), with the elaborate finish of which it does not accord, or it may signify the pottery of Seuen-tcheou, province of Keang-nan, where porcelain was made under the dynasties of Yuen (1260–1267) and Ming (1368–1644). See History of King-te-chin, p. 23.

BOTTLE. Chinese porcelain, painted in blue; on the body four monsters, and symbols among clouds above the waves of the sea; on the neck stiff leaves and two narrow borders. H. 11 in. 747.

EWER, with long spout. Chinese porcelain, painted in blue. On each side a panel with flowers; the rest of the surface decorated with sprigs and symbols. The handle and cover replaced in the East by metal. Mark, within a square, of the period Seuen-tih, 1426–1436. (2.2.) H. 9 in. 748.

GOURD-SHAPED BOTTLE. Chinese porcelain, painted in blue, with an archaic pattern copied from bronze. Mark, in the seal character, of the period Taou-kwang, 1821–1851. H. 8 in. [Pl. III. 29.] 749.

VASE AND COVER. Chinese porcelain, painted in blue; panels enclosing flowering plants growing out of vases. The foot is stilted. Mark, a flower. H. 6 in. [Pl. XIII. 167.] 750.

PAIR OF BOTTLES (sprinklers), with narrow necks. Chinese porcelain; painted in blue; around the shoulder a formal archaic pattern. Mark, *Ya*, "Elegant." [Upper character of Pl. V. 47.] H. 4¾ in. 751.

GOURD-SHAPED BOTTLE. Chinese porcelain, painted in blue, with stiff floral patterns. Mark, *Ya*, "Elegant." H. 4¼ in. 752.

HEXAGONAL JUG, with high handle and flat cover. Chinese porcelain, painted in blue; on the body, formal floral patterns; on the neck and cover, symbols. Mark, a hare. H. 5½ in. [Pl. XIII. 165.] 753.

JUG AND COVER. Chinese porcelain, painted in blue; six lobes on the body, on four of which female figures, in front a boy, and at the back the fungus of longevity; on the upper part flowers, and on the cover the boy repeated. Silver mounting. H. 5½ in. 754.

EWER AND COVER, with flowing handle and spout. Chinese porcelain, painted in blue, with formal flowers and bands of various patterns. H. 9¾ in. 755.

BOWL. Chinese porcelain, painted in blue; inside, a large medallion enclosing a landscape with four geese, border of formal flowers and scrolls; outside, six medallions with birds in landscapes, the spaces between being filled up with a swastika pattern left in relief; border of hexagon diaper. H. 6½ in., diam. 14 in. 756.

BOWL. Chinese porcelain, painted in blue; inside, a circular medallion with a cruciform pattern, suggested apparently by two Buddhist dorges crossed, around six leaf-shaped ornaments, somewhat of an Indian style; outside, six similar ornaments and a border of zigzag pattern filled in with clouds. H. 6½ in., diam. 14¼ in. 757.

BOWL. Chinese porcelain, painted in blue; inside, a medallion with a four-clawed dragon among clouds; border of swastika pattern; outside, two four-clawed dragons with sacred pearls over the waves of the sea. Mark, *Schwei fuh kung yung*, "For the public use of the general's hall." H. 6 in., diam. 13½ in. [Pl. XII. 150.] 758.

BOWL. Chinese porcelain, painted in blue; in the centre, a large seal character; around it and outside, bands of Sanscrit characters. Mark of the period Wan-leih, 1573–1620. (3.3.) Diam 7¼ in. [Pl. I. 12.] 759.

BOWL. Chinese porcelain, painted in blue; the designs are coarsely executed and outlined in dark blue, nearly black, the details filled in with lighter blue; inside, a medallion with the god of old age seated on a stork floating on clouds above the sea; outside, four medallions, each enclosing two figures; the spaces between diapered with the word *Show*, "Longevity;" border of octagons enclosing flowers. Mark of the period Ching-hwa, 1465–1488. (3.3.) H. 3¾ in., diam. 8¾ in. [Pl. I. 6.] 760.

BOWL. Chinese porcelain, painted in blue; inside, a butterfly on a pear and a floral border; outside, three medallions with three

hares, surrounding the Ying-yang amid clouds; between them detached sprigs of flowers. Mark of the period Ching-hwa, 1465–1488. (3.3.) Diam. 7¾ in. [Pl. I. 6.] 761.

BOWL. Chinese porcelain, painted in blue; inside, a medallion with four boys surrounding a fifth, who is holding up a helmet; border of quatrefoil diaper, interrupted by six medallions enclosing symbols. On the outside, four subjects, apparently forming a continuous story; they are divided from each other by clouds. Mark of the period Ching-hwa, 1465–1488. (3.3.) H. 4 in., diam. 8 in. [Pl. I. 6.] 762.

FLUTED BASIN, with indented edge. Chinese porcelain, painted in blue; inside, a bird on a rock, around which are eight panels with flowers, separated by tassels; outside, eight panels with vases or symbols, also separated by tassels. H. 3 in., diam. 5¾ in. 763.

A similar bowl in the National Museum at Munich is stated to have belonged to William V., Duke of Bavaria, 1579–1597.

BASIN, of which the sides are moulded in scale work. Chinese porcelain, painted in blue; inside, a medallion with a bird on a flowering shrub; outside, a flower on each scale, and a wavy border. Mark, a seal character, *Show*, "Longevity." H. 2¼ in., diam. 4½ in. [Pl. XIII. 170.] 764.

SHALLOW BASIN. Chinese porcelain, painted in blue; inside, a flower in the centre, and four plants growing out of rocks; outside, groups of vases, &c. Mark, a symbol, two rolls. H. 3 in., diam. 8½ in. [Pl. XIII. 166.] 765.

BASIN. Chinese porcelain, painted in blue; on the outside a pattern formed of repetitions of a weeping willow. Mark, a flower. H. 3¼ in., diam. 7 in. [Pl. XIII. 168.] 766.

BASIN, with indented edge and twelve lobes in slight relief. Chinese porcelain, painted in blue; inside, a flower; outside, a floral sprig on each lobe, above which a series of symbols similar to the mark engraved in Plate IX. 106. Mark, a lozenge-shaped symbol. Diam. 6 in. [Pl. XIII. 162.] 767.

BOWL. Chinese porcelain, painted in blue; inside, a four-clawed dragon among clouds, continued over the edge to the outside. Mark, *Pao shing*, "Inexpressibly precious." Diam. 6¾ in. [Pl. XII. 155.] 768.

SAUCER DISH. Chinese porcelain, painted in blue; a large kylin, and a plantain. Mark, in a formal character, *Yuh-tang kea ke*, "Beautiful vessel of the Jade Hall." Diam. 14 in. [Pl. XII. 148.] 769.

DEEP SAUCER DISH, with sixteen foliations moulded in relief. Chinese porcelain, painted in blue; in the centre, a flower surrounded by six symbols; round this, a double range of sixteen pear-shaped panels with a seal character *Show*, "Longevity," alternating with a flower; near the edge, the swastika repeated;

on the outside, a range of pear-shaped panels like those within, and a second range with swastikas. Diam. 13 in. 770.

SAUCER DISH, with flattened indented edge. Chinese porcelain, painted in blue; the sides ribbed; in the centre, a phœnix among scrolls; borders of various patterns. Mark, *Fuh kwei chang chun*, "Riches, honour, and an eternal spring." Diam. 7¾ in. [Pl. VI. 74.] 771.

SAUCER DISH. Chinese porcelain, painted in blue; inside, a four-clawed dragon among clouds, continued over the edge to the outside. Mark, *Sei yuh*, "Western jade." Diam. 8 in. [Pl. XII. 153.] 772.

The best jade comes to China from the countries to the west.

SAUCER. Chinese porcelain, coarsely painted in a greyish blue; in the centre the word *Show*, "Longevity," surrounded by three phœnixes; bottom covered with rough sand from the baking. Diam. 6¼ in. 773.

SAUCER DISH. Chinese porcelain, painted in blue, with lions and floral symbols; outside, a floral scroll, engraved in the paste; brown edge. Mark of the period Kea-tsing, 1522–1567. (3.3.) Diam. 6½ in. [Pl. I. 10.] 774.

SAUCER DISH. Chinese porcelain, painted in blue; a quatrefoil with a chrysanthemum in the centre; on each lobe a seated figure with railing behind; in the spaces a flower. Diam. 8 in. 775.

SAUCER DISH, with indented edge. Chinese porcelain, painted in blue; in the centre, a sage seated near a table, and a bird before him; round the side, panels enclosing fruit, with tassels between them; outside, similar decoration. Diam. 8 in. 776.

SAUCER DISH, of eight-foil pattern. Chinese porcelain, painted in blue; in the centre, a landscape with water; border of storks and plants; outside, two birds flying, and two perched on trees. Diam. 8 in. 777.

SAUCER DISH, with wavy edge, and six double and twelve single foliations in the border. Chinese porcelain, painted in blue; in the centre, branches of flowers; in the single foliations a small flower, in the others a larger one; border of flowering branches; outside the same design as within. Mark, a circular symbol. Diam. 8½ in. [Pl. XIII. 164.] 778.

SAUCER DISH, with indented edge. Chinese porcelain, painted in blue; in the centre five sages examining a scroll, on which is represented the *Yang* and *Yin*; on the border eight symbols, between which are the trigrams known as the *Pa-kwa* (see Pl. C. 19.) Mark of the period Ching-hwa, 1465–1488. (3.3.) Diam. 6½ in. [Pl. I. 6.] 779.

SAUCER DISH, with fluted sides. Chinese porcelain, painted in blue; in the centre, a crab among marine animals and plants; on

the border, four fishes with similar adjuncts. Mark, a seal character, *Show*, "Longevity." Diam. 8 in. [Pl. XIII. 170.] 780.

TWO SAUCER DISHES. Chinese porcelain, painted in blue, with the design left in white; a bird perched on a fruit tree; wavy brown edge. Mark of the period Ching-hwa, 1465–1488. (3.3.) Diam. 6 in. [Pl. I. 6.] 781.

EIGHT-SIDED DISH. Chinese porcelain, painted in blue; in the centre, a river scene, with a man crossing a bridge; round this, a narrow border divided into two portions, one of them with a trellis diaper, the other with birds and prunus blossoms, placed alternately; the border divided into eight compartments, four of them with quatrefoil panels on a pale blue ground, enclosing plants, &c.; the other four with different patterns, one of them being a landscape with two figures gazing upwards; at the back, plants. Mark of the period Hung-woo, 1368–1399. (3.3.) Diam. 13½ in. [Pl. I. 3.] 782.

FLAT DISH. Chinese porcelain, painted in blue; in the centre, emblems of longevity, viz., an old pine tree, two deer, and two storks; border of scattered prunus flowers and bamboo leaves on a blue ground; at the back, five bats, emblems of the Five Happinesses. Mark, in the seal character, *Lin Chang-tsee tsaou*, "Made by Lin Chang-tsee." Diam. 14½ in. [Pl. XIII. 161.] 783.

PLATE, with raised central boss. Chinese porcelain, painted in blue; in the centre, a circular ornament surrounded by eight symbols; on the border, patches of diaper and four formal flowers. Diam. 8 in. 784.

PLATE. Chinese porcelain, painted in blue; in the centre, flowering plants growing out of water, and two storks; border of quatrefoil diaper, interrupted by four medallions enclosing plants growing out of rocks; on the back, four symbols. Mark, the shell symbol, and engraved in the paste N=588 and a zigzag, the number of the Dresden Collection. Diam. 8½ in. [Pl. VII. 80.] 785.

DEEP PLATE. Chinese porcelain, painted in blue; in the centre, a scene representing a young man leaning on a table asleep; from his head proceeds a large scroll, intended to represent a dream, on which are a young student, probably the dreamer, and a young lady, who appear to be separated by a warrior armed with a sword; inner border of diaper with four medallions enclosing crustaceans, &c.; outer border, flowering plants and ducks on water. Mark, *Yew-lai*, "The arrival of friends." Diam. 6½ in. [Pl. XII. 154.] 786.

PLATE. Chinese porcelain, painted in blue; in the centre is a scene from the legend of Wang Chi, who is represented as a countryman looking on at a game of chess played by two seated

old men; border of quatrefoil diaper, interrupted by three medallions with two figures in each, a fisherman and another. Diam. 8½ in. 787.

For the legend of Wang Chi, see No. 677.

PLATE. Chinese porcelain, painted in blue; in the centre, a running pattern with chrysanthemums; borders blue with white birds and flowers. Mark of the period Ching-hwa, 1465–1488. (3.3.) Diam. 6¾ in. [Pl. I. 6.] 788.

TWO PLATES. Chinese porcelain, rudely painted in greyish blue; in the centre two deer in a landscape; around, fruit and flowers in compartments. Diam. 8 in. 789.

PLATE. Chinese porcelain, painted in blue; in the centre, a medallion enclosing three fishes twisted together, around which a running scroll; border of flowers. Diam. 8½ in. 790.

PLATE. Chinese porcelain, painted in blue; formal white flowers on a blue ground. Mark, a seal character. Diam. 8¼ in. 791.

PLATE. Chinese porcelain, painted in blue; in the centre, a landscape with a flowering tree, from which proceed eight lobes enclosing flowers; on the back, branches. Mark, a four-leaved flower. Diam. 8¼ in. [Compare Pl. IX. 102.] 792.

THREE CUPS of various sizes, part of a nest. Chinese porcelain, painted in blue; on each of them two four-clawed dragons among clouds with the sacred pearl. Mark of the period Keatsing, 1522–1567. (2.2.) Diam. of largest 3 in. 793.

TWO CUPS. Chinese porcelain, painted in blue; a sage seated under a tree, and a boy with a fan; in the air, constellations. Mark of the period Seuen-tih, 1426–1436. (3.3.) Diam. 3¾ in. [Pl. I. 5.] 794.

TWO SAUCERS. Chinese porcelain, painted in dark blue; in the centre, a medallion with the fungus of longevity; from the side proceed branches of the three trees of longevity, the fir, prunus, and bamboo. Mark of the period Lung-king, 1567–1573. (2.2.) Diam. 5¼ in. [Pl. I. 11.] 795.

TWO TALL CUPS AND SAUCERS. Chinese eggshell porcelain, painted in blue; on each, eight wavy gadroons enclosing flowering plants. Mark, a fungus. Diam. 3¼ in., 5½ in. [Pl. VIII. 97.] 796.

OCTAGONAL CUP AND SAUCER. Chinese porcelain, painted in blue; in the centre of each, a circular medallion; on the sides, eight panels enclosing growing plants. Mark, a five-petalled flower. Diam. 3 in., 5 in. [Pl. IX. 104.] 797.

HEXAGONAL CUP AND SAUCER. Chinese porcelain, painted in blue; on the saucer, a sixfoil, enclosing a flying bird, on a ground imitating stonework, tinted blue; around it, flowers on a dark blue ground; on the cup, border of a formal leaf pattern,

and a ground imitating stonework. Mark, an indistinct seal character. Diam. 2½ in., 4¼ in. 798.

CUP AND SAUCER. Chinese porcelain, painted in blue; stiff floral pattern in white on a blue ground. Mark, an insect. Diam. 3½ in., 5¼ in. [Pl. IX. 108.] 799.

CUP AND SAUCER. Chinese porcelain, painted in blue; round the outside of the cup, and in the centre of the saucer, a lady feeding storks, with an attendant who holds an umbrella over her head; two narrow borders, one of network; inside the cup, a scroll enclosing a duck swimming; outside the saucer, seven insects. Diam. 2¾ in., 4½ in. 800.

NINE-SIDED CUP. Chinese porcelain, painted in blue; inside, the stag of longevity; outside, the god of Longevity seated, and the Pa-sien, or eight immortals, standing on clouds. Diam. 3½ in. 801.

TWO CUPS. Chinese porcelain, painted in blue; inside, a lady seated; outside, four pairs of ladies with a plant between them. Mark, *Shing yew ya che*, "The elegant manufacture of the Holy Friends." Diam. 2½ in. [Pl. XII. 151.] 802.

SAUCER. Chinese porcelain, painted in blue; in the centre, a landscape with a lady and her attendant. Mark, *Nan-chuen kin yuh*, "The elegant jade of Nan-chuen." Diam. 4¼ in. [Pl. XII. 149.] 803.

Nan-chuen is in the province of Sze-chuen, but the only place in that province mentioned in the History of King-te-chin as a manufactory of porcelain is Ta-i, in the department of Khiong-tcheou, which existed under the Thang dynasty (Julien, p. 8).

TWO CUPS. Chinese porcelain, painted in blue; rice plants and three geese. Mark of the period Tsung-ching, 1628–1644. Diam. 3¼ in. [Pl. XII. 146.] 804.

TWO DIMINUTIVE SAUCERS. Chinese porcelain, painted in blue; inside, a four-clawed dragon; outside, two phœnixes among clouds. Mark of the period Kang-he, 1661–1722. (2.2.2.) Diam. 2¼ in. [Pl. II. 14.] 805.

QUADRANGULAR INCENSE BURNER, in the form of a vase, on four legs with two upright handles. Chinese porcelain, painted in blue; on each face is a landscape; on the cover a lion. Mark, *Wan yuh*, "Rare jade." H. 3½ in. [Pl. V. 49.] 806.

FIRE VASE, somewhat barrel shaped. Chinese porcelain, painted in blue; round the body a running scroll with flowers, above and below which are raised bands. Mark, *Ta Ming T'ien-k'i yuen nien*, "The first year of the period T'ien-k'i of the Great Ming [dynasty]." A.D. 1621. H. 2¼ in., diam. 2½ in. [Compare Pl. XII. 145.] 807.

SIX-SIDED CANISTER. Chinese porcelain, painted in blue; on each face a similar Chinese water-scene; borders blue; on the

top five bats. Mark of the period Taou-kwang, 1821–1851. (2.2.) H. 4½ in. [Pl. II. 18.] 808.

CIRCULAR BOX AND COVER. Chinese porcelain, painted in blue; a cinquefoil ornament on cover; formal patterns on the side. Mark of the period Kea-tsing, 1522–1567. (3.3.) Diam. 2½ in. [Pl. I. 10.] 809.

BOWL. Chinese porcelain, painted in greyish blue. A panel with figures in a boat, and a long inscription, illustrating the subject, out of the Chih-pih fuh, the composition of Su She, a celebrated poet, A.D. 1036–1101. Inside, two borders and the date of the period Yung-lo, 1403–1424. (2.2.) [Pl. I. 4.] Diam. 6¼ in. 810.

MASSIVE BASIN. Japanese porcelain, painted in blue; on the outside, a panel with a Chinese subject, a boat, with an awning, on a river, containing five figures; the rest of the surface covered with a long inscription of over 38 columns, an extract from the Chih-pih fuh, a treatise by the Chinese poet Su She, A.D. 1036–1101. Inside, two bands of scroll work interrupted by flowers, surrounding an inscription with the date of the Chinese period Yung-lo, 1403–1424. Mark, in the seal character, of the Chinese Tsing dynasty. Diam. 6¼ in. 811.

This is a Japanese copy, as shown by peculiarities in the writing.

TWO SMALL BASINS. Chinese porcelain, painted in blue; on the outside, Chinese subjects; on the inside, two bands of scroll work, interrupted by flowers, surrounding an inscription, with the date of the period Yung-lo, 1403-1424. (2.2.) H. 2 in., diam. 4 in. 812.

CYLINDRICAL SNUFF BOTTLE. Chinese porcelain, painted in blue; a four-clawed dragon among clouds. Mark of the period Keen-lung, 1736–1795. (2.2.) H. 3¼ in. 813.

SQUARE TILE. Chinese porcelain, painted in blue. Within a raised circle is a figure of a Buddhist saint riding on a buffalo; at the corners, clouds. Width 7¾ in. 814.

SECTION B.—PAINTED IN BLUE, WITH OTHER COLOURS UNDER THE GLAZE.

GOURD-SHAPED BOTTLE in two stages. Chinese porcelain, painted in blue, with details in maroon; on the lower stage, five ladies playing on musical instruments; on the upper, a peach tree, of which the fruit is in slight relief and coloured maroon; border round the neck of circles enclosing swastikas. H. 9 in. 815.

BASIN. Chinese porcelain; ornamented with two branches of prunus (*mei hwa*), on which are perched birds, the latter and the stems painted in blue, the flowers in relief in white, and the details touched in with maroon; inside, a fungus. Mark, a seal character. H. 4¼ in., diam. 7¾ in. 816.

BASIN. Chinese porcelain, painted in blue; inside, a flower and a border; outside covered with a Nankin yellow glaze. Mark, a symbol of two rolls. Diam. 4¾ in. [Pl. XIII. 166.] 817.

TWO CUPS. Chinese porcelain, painted in blue and maroon under the glaze; inside, a sprig; outside, three plants. Mark of the period Ching-hwa, 1465–1488. (3.3.) Diam. 3½ in. [Pl. I. 6.] 818.

PAIR OF SHALLOW BOWLS. Chinese porcelain, painted in blue and maroon under the glaze. In one, a stork and a nelumbium plant; in the other, a cat and a branch of fruit; in both, a square enclosing an inscription in the seal character, *Yuh-tang kea ke*, "Beautiful vessel of the Jade Hall." Diam. 5½ in. 819.

SHALLOW BASIN. Chinese porcelain, painted in blue and maroon under the glaze; inside, growing plants. Mark, *Yuh-tang kea ke*, "Beautiful vessel of the Jade Hall." Diam. 7 in. [Pl. XII. 148.] 820.

TWO CUPS. Chinese porcelain; in the bottom, a circular medallion enclosing a landscape, painted in blue; the rest of the cup, inside and out, covered with a coffee-coloured glaze. No mark, but engraved in the paste N 461 and a zigzag, the number of the Dresden Collection. Diam. 2¾ in. 821.

SAUCER with raised socket. Chinese porcelain, painted in blue and maroon under the glaze; in the centre, the seal character *Show*, "Longevity"; around, figures of the eight immortals standing on various animals among the waves of the sea; outside, five bats. Mark in a square, *Yang-ho tang chi*, "Made at the Yang-ho Hall." H. 4¾ in. [Pl. XII. 147.] 822.

CYLINDRICAL SNUFF BOTTLE. Chinese porcelain, painted in blue and maroon under the glaze. A mythological scene, with twelve figures, a rocky island surmounted by a pagoda and inscribed *Kin-shan sze*, "Golden Isle Temple." On it is seated a personage with attendants, watching a combat between divinities of water and air, near which is a boat with two women, one directing the boat, the other armed with two swords. Mark of the period Yung-ching, 1723–1736. H. 3½ in. [Pl. II. 15.] 823.

The Kin-shan or Golden Isle is a picturesque rocky island in the Yang-tze-kiang, near Chin-kiang-fu, once covered with Buddhist monasteries, and surmounted by a pagoda. It received its name on a visit from the Emperor Kang-he in 1684; but the buildings on it were destroyed by the Taipings in 1860. There is a view of it in Yule's Marco Polo, 2nd ed. II. 157.

CYLINDRICAL SNUFF BOTTLE. Chinese porcelain, painted in blue and maroon under the glaze. Sea monsters floating on waves. H. 3 in. 824.

SNUFF BOTTLE. Chinese porcelain, painted in blue and maroon under the glaze; landscape with man fishing; silver stopper

with pink coral bead. Mark of the period Yung-ching, 1723–1736. (2.2.) H. 3½ in. [Pl. II. 15.] 825.

SECTION C.—PAINTED IN COLOURS OVER THE GLAZE.

FIGURE of Tsao Kwoh-yung, one of the eight immortals, seated. Chinese porcelain, painted in colours; he wears a black court cap, a green dress with storks and clouds, and holds in his left hand castanets; hexagonal pedestal with diaper in front and a lozenge-shaped symbol behind. H. 5¾ in. 826.

FIGURE of Leu Tung-pin, one of the eight immortals, standing. Chinese porcelain, painted in colours; he wears a court head-dress, and a chequered robe with a sword hilt near one shoulder, and holds a fly flap in the right hand; pedestal in the form of the waves of the sea. H. 9 in. 827.

FIGURE of Han Chung-le, one of the eight immortals, standing. Chinese porcelain, painted in colours; he has a long white beard, and wears a green dress outlined with flowers, and bears over his shoulders a branch of peach. H. 10½ in. 828.

PAIR OF WALL ORNAMENTS, in the form of swallows with raised wings. Chinese porcelain painted in colours; the one nearly full face, with purple breast, the other turned aside, with yellow breast. H. 6½ in. 829.

PAIR OF WALL ORNAMENTS. Chinese porcelain, painted in colours, with gilding. They consist of quadrangular plaques, with a kylin's head in full relief on each; towards the upper part, openings for suspension; the whole surface painted with an elaborate subject representing an old man with two boys approaching two females in a doorway; in the corners, bats in low relief. 8¼ in. by 5¼ in. 830.

VASE, with cylindrical neck and a quadrangular body tapering downwards. Chinese porcelain, painted in colours; on the neck, a landscape with a boat and trees growing out of rocks; on the body, four scenes: 1. The Emperor seated at a table, with a military attendant and mandarin rubbing ink; in front, two figures. 2. Three mandarins holding their sceptres and attended by their fan bearers, one pointing to the sun. 3. A figure kneeling before the Emperor on horseback with three military attendants. 4. A figure kneeling before the Emperor, seated, with four attendants. H. 19 in. 831.

VASE AND COVER. Chinese porcelain, painted in colours, with groups of boys playing at various games. H. 15½ in. 832.

BOTTLE-SHAPED VASE. Chinese porcelain, painted in blue, with yellow enamelled ground; three five-clawed dragons among clouds above the waves of the sea, out of which one of them is rising. H. 13 in. 833.

DIMINUTIVE VASE. Chinese porcelain, painted in blue with touches of other colours; formal scrolls and flowers. Mark, in the seal character, of the period Yung-ching, 1723–1736. H. 2 in. [Pl. III. 25.] 834.

OVIFORM VASE. Chinese eggshell porcelain, painted in colours with gilding; two medallions enclosing Chinese subjects, with eight to ten figures in each, between them running branches with coloured flowers in full relief. H. 10 in. 835.

OVIFORM VASE AND COVER. Chinese eggshell porcelain, painted in blue under the glaze and in colours with gilding; two large panels enclosing Chinese domestic scenes, with three figures and a boy in each; between them two small medallions with landscapes in red, and a broad band of flowers on a ground of gilt scrolls; on the cover two medallions with landscapes in red; artichoke-like fruit as knob. H. 18½ in. 836.

PAIR OF OVIFORM VASES. Chinese porcelain, painted in blue under the glaze and other colours; two ladies in a boat, one holding a child; growing plants; in the air a bat and butterflies. H. 5¾ in. 837.

OVIFORM VASE. Chinese porcelain, enamelled in colours with gilding; four five-clawed dragons, each of them of a different colour, among clouds; lavender coloured ground; the inside and foot of a pale green. Mark impressed and coloured red, *Shun-tih tang chi*, "Made at the Shun-tih Hall." H. 8¾ in. [Pl. IV. 35.] 838.

LEAF-SHAPED BOX, surmounted by the figure of a lion playing with its whelp. Chinese porcelain, painted in colours, chiefly green; round the sides of the box a running scroll of flowers. H. 2½ in., *l.* 3 in. 839.

EIGHT-SIDED BOWL. Chinese porcelain, enamelled in colours, with gilding; inside, a sage seated on a carpet with books, &c.; border of a quatrefoil pattern in yellow and green, interrupted by four panels enclosing chrysanthemums; on the outside, eight panels with Chinese subjects relating principally to wine drinking, in one of them a figure kneeling before an idol with incense burning; deep border of green and yellow. Mark of the period Ching-hwa, 1465–1488. (3.3.) Diam. 8½ in. [Pl. I. 6.] 840.

BOWL. Chinese porcelain, painted in blue, with a bright red ground; a very formal floral design. Mark of the period Ching-hwa, 1465–1488 (3.3.), and a pricked character *Tun*, probably the name of a former owner. Diam. 7¾ in. [Pl. I. 6.] 841.

PAIR OF BOWLS. Chinese porcelain; inside painted in blue; two children, one of them riding a hobby horse; outside a brilliant red, with scrolls and flowers of an archaic style in gold. Mark of the period Yung-lo, 1403–1425. (3.3.) Diam. 4¾ in. [Pl. I. 4.] 842.

TWO BOWLS. Chinese porcelain; the inside painted in blue, with a figure of a literary man holding a branch; the outside coloured of an orange red, with formal flowers and scrolls in gold. Mark *Tan-kwei*, "Red Olive," a metaphor for literary honours. H. 2¼ in., diam. 4½ in. [Pl. XII. 156.] 843.

BASIN. Chinese porcelain, painted in colours; inside, a branch of peony; outside, a pheasant on a rock, from which spring peonies and a tree with large green flowers. Mark, a four legged vase. Diam. 7¾ in. [Pl. IX. 111.] 844.

BOWL AND COVER. Chinese porcelain, painted in colours; inside each, a stork with extended wings, forming a circular medallion; outside, phœnixes alternating with four-clawed dragons disposed in circles; borders of stiff scrolls and flowers. Mark, a seal character. H. 5 in., diam. 6 in. 845.

BASIN. Chinese porcelain; inside plain; the outside with three circular medallions enclosing red flowers, the intervening spaces coloured green, and ornamented with subjects outlined in black. Mark, in the seal character, of the period Keen-lung, 1736–1795. Diam. 9½ in. [Pl. III. 26.] 846.

BOWL. Chinese porcelain, enamelled in colours with gilding; four medallions enclosing lanterns and vases, between which conventional flowers and scrolls. Mark, in red, of the period Heen-fung, 1851–1862. (3.3.) Diam. 7 in. [Pl. II. 19.] 847.

PAIR OF BOWLS AND COVERS. Chinese porcelain of a bluish paste; the outside coloured sea-green and ornamented with branches of a flowering plant in green and red. Mark of the period Kang-he, 1661–1722. (2.2.2.) Diam. 4½ in. [Pl. II. 14.] 848.

PAIR OF RICE BOWLS. Chinese porcelain, enamelled in colours with branches of flowers, and in one case a seal in red. Mark of the period Yung-ching, 1723–1736. (2.2.2.) Diam. 3¾ in. [Pl. II. 15.] 849.

BOWL. Chinese porcelain; outside covered with pink enamel, on which are a floral band and borders, outlined in red. Mark, in the seal character, of one of the periods of the Tsing dynasty, indistinct. Diam. 4½ in. 850.

BASIN. Chinese porcelain, painted in colours; outside, eight symbols grouped in pairs; borders in red. Mark, in the seal character, of the period Keen-lung, 1736–1795. Diam. 4½ in. [Pl. III. 26.] 851.

BASIN. Chinese porcelain, painted in colours with gilding; eight figures in fantastic dresses carrying symbols, probably ambassadors from the tribes of the *Man*, or Southern barbarians. Mark, in red, in the seal character, of the period Tung-che, 1862–1875. Diam. 4½ in. [Pl. III. 31.] 852.

EWER, with straight handle and flowing spout. Chinese porcelain, painted in colours; on the body, eight panels with fruit and flowers; on the neck, two five-clawed dragons, and two seal characters: *Wan*, "Ten thousand," and *Show*, "Longevity." Mark of the period Wan-leih, 1573–1620. (3.3.) H. 7 in. [Pl. I. 12.] 853.

CYLINDRICAL COFFEE POT. Chinese porcelain, painted in colours; the handle and spout covered with green enamel, the rest ornamented with formal floral rosettes, irregularly scattered over the surface, and relieved by a brick-red ground; impressed borders of Greek fret; on the cover a peach in relief. Mark, in black, *Wo-shin nien Leang-ki shoo*, "Painting of Leang-ki in the Wo-shin year." The Wo-shin year is the fifth of the cycle, probably 1808. H. 9¼ in. [Pl. XII. 144.] 854.

BASIN. Chinese porcelain, painted in colours with gilding; inside red, with a medallion in the centre, bearing an inscription to the following effect, "The white clouds hang low, so that men meet them;" outside, circles with patterns in bright colours on a mottled black ground; borders of key pattern in red. Mark, on a square, in black, of the cyclical year *Wo-shin*, the 5th year, probably 1808. Diam. 4⅜ in. 855.

CUP. Chinese porcelain; inside and bottom painted a deep red; outside a mottled black, with gilt edge. Mark, on a square, in black, of the cyclical year *Wo-shin*, the 5th year, probably 1808. Diam. 3½ in. 856.

MASSIVE CIRCULAR STAND. Chinese porcelain, painted in colours, chiefly red. In the centre, an octagon with a five-clawed dragon, from which proceed four other compartments with similar dragons, the intermediate spaces filled in with diapers in red; border of a lozenge pattern, interrupted by four medallions containing the characters *Wan-leih nien chi*, being the mark of the period Wan-leih, 1573–1620; on the thick edge a diaper in red. Diam. 7½ in. 857.

SAUCER DISH. Chinese porcelain, painted in colours, chiefly red and green; in the centre, a five-clawed dragon among clouds; on the side, four panels enclosing similar dragons, and plants; between them, diapers in red; outside, six symbols. Diam. 7¾ in. 858.

SAUCER DISH. Chinese porcelain, enamelled in colours; a basket containing a group of brilliant flowers; border of varying diaper patterns, interrupted by six medallions containing alternately a butterfly and a flower. Mark, a leaf. Diam. 11 in. [Pl. VIII. 91.] 859.

PLATE. Chinese porcelain, painted in colours with gilding; in the centre a fish with a dragon-like head, rising out of the waves of the sea, on which peach blossoms are floating; the animal is blowing a red cloud out of its mouth; border of floral diaper,

interrupted by four medallions enclosing monsters' heads. Mark, in the seal character, *Fan*, the maker's name. Diam. 6¼ in. [Pl. XIII. 160.] 860.

PLATE. Chinese porcelain, covered with a Nankin yellow glaze, and painted in green and maroon with a few touches of red; plants growing out of rocks; butterflies round the edge. Mark, a hare and crescent. Diam. 8¼ in. 861.

DISH, with eight raised foliations on the sides. Chinese poreclain, painted in red and brown with gilding; in the centre the goddess Kwan-yin, with a child in her arms, appearing to a man with an attendant holding a state umbrella over his head; in the border a flower over each foliation. Diam. 9 in. 862.

PLATE. Chinese porcelain, painted in colours with gilding; in the centre, water plants outlined in blue under the glaze, and two ducks and twe other birds; on the border, the Pa-sien, or eight immortals, riding on various animals or monsters, among waves; between them rocks. Diam. 8¾ in. 863.

PLATE. Chinese porcelain, enamelled in colours with gilding; in the centre, plants growing out of water, and a pair of mandarin ducks, emblems of connubial felicity; inner border of yellow trefoils; on the edge, the Pa-sien, or eight immortals, standing on various marine animals, gourds, &c., among the waves of the sea, which are beating against rocks placed between the figures. Diam. 8¾ in. 864.

PLATE. Chinese porcelain, richly enamelled in colours with gilding; in the centre, plants growing out of water, and a pair of mandarin ducks; inner border of pink diaper with flowers interrupted by four medallions enclosing symbols; on the border, four of the Pa-sien, or eight immortals, riding on animals, monsters, &c. among waves, with four other figures between them; on the rocks are pink flowers. Diam. 8¾ in. 865.

PLATE. Chinese porcelain, painted in colours with gilding; in the centre, a stork with extended wings forming a circular medallion; it holds in its beak a branch of the peach-tree of Longevity; on the border five similar medallions with fishes between them, on a ground of a key pattern in black. Diam. 8¼ in. 866.

SAUCER. Chinese porcelain, painted in blue under the glaze, with touches of other colours; inside, a pair of mandarin ducks among nelumbium plants; outside, a formal pattern composed of mandarin ducks and nelumbium plants. Mark, *Gae leen chin chang*, "Precious reward for the lover of the nelumbium" (the water lily). Diam. 6 in. [Pl. XII. 152.] 867.

DEEP PLATE. Chinese porcelain, enamelled in colours with gilding; in the centre, a medallion enclosing a peacock in its pride; around it, five panels with a bird on a flowering branch; the spaces between them are filled in with a diaper in brown on a gold ground. Diam. 6⅛ in. 868.

PLATE. Chinese porcelain, decorated in black, gold, and silver; in the centre is an European lady and child seated in a Chinese house, an European gentleman is approaching her holding a glass, and another carrying a flower vase; a floral border, among which are insects; beyond this, two formal, borders, and between them a border of vine leaves and grapes, with squirrels in gold and silver. Diam. 9 in. 869.

Although representing Europeans, the scene is unquestionably Chinese, and has been perhaps intended to represent an European residence in China.

PAIR OF DEEP PLATES. Chinese eggshell porcelain, painted in colours with gilding; in the centre, a lady on horseback led by an old man holding a pipe and followed by a boy with rolls; on the border, branches of vine with grapes in gilding of different tints. Diam. 8¼ in. 870.

SAUCER DISH. Chinese porcelain enamelled in colours; in the centre, a formal pink peony flower; on the sides, four circles enclosing seal characters; outside, a formal design of flowers with the knot symbol on a yellow ground, and four medallions with the same characters as on the inside, and reading *Kieh siang ju i*, a proverbial expression, signifying, "May good luck be according to your wishes." Diam. 7 in. 871.

PAIR OF SAUCER DISHES. Chinese eggshell porcelain, enamelled in colours; in one of them, an old man painting a fan, with a child looking on; in the other, two men seated among books and vases; the backs, excepting the centres, covered with a fine ruby colour. Diam. 8 in. 872.

TWO SAUCERS. Chinese porcelain, with green four-clawed dragons on a yellow ground; the outside coloured green. Mark of the period Taou-kwang, 1821–1851. (2.2.) Diam. 3½ in. [Pl. II. 18.] 873.

TWO SAUCERS. Chinese porcelain, painted with yellow enamel slightly rough, so as to imitate the skin of a lemon. Mark, in the seal character, not very distinct, but apparently *Tsing chin shin tsang*, "Pure gem of the deep treasury." Diam. 6¼ in. 874.

OVAL TRAY. Chinese porcelain, painted in colours with gilding; in the centre, a panel with a domestic scene; a Chinese literary man and two ladies with books; around this, a border of dragons and clouds; the sides in openwork with an edge of orange and gold diaper. Diam. 9¼ in. by 8 in. 875.

The peculiarity of this dish consists in a space having been left plain in the border of dragons, such as would have been occupied by an European heraldic device; it is not easy to see how this could be added without injury to the present painting and gilding.

SACRIFICIAL WASHING CUP. (*i.*) Chinese porcelain, painted in colours; the handle supported by two dragons, with two other

dragons in relief under the lip; archaic designs of a bronze pattern, with rosettes of various colours on a speckled green ground. L. 4¾ in. 876.

Compare Jacquemart and Le Blant, Pl. v., fig. 2.

TEAPOT. Chinese porcelain, painted in colours; on each side, a panel with Chinese figures, a man in a boat, &c.; on the lid, spout, and handle, floral scrolls; beneath the handle a lozenge-shaped symbol. Mark, a leaf. L. 4¼ in. [Pl. VIII. 93.] 877.

TEA POT. Chinese porcelain, in the form of a nelumbium flower, painted in colours; the sides represent the petals of the flower, with a floral sprig painted on each; the handle and spout are formed of the stems of the plant, and the cover represents the fruit. H. 4 in. 878.

HEXAGONAL TEA POT. Chinese porcelain, with pierced panels in relief, painted in colours, chiefly black, green, and red; the panels on the sides have growing plants, above which is painted a floral scroll on a black ground; on the lid, a branch of prunus flower; the handle is in the form of a fish and the spout issues from a dragon's head. H. 6¼ in. 879.

HEXAGONAL TEAPOT. Chinese porcelain, with pierced panels in relief, painted in colours, chiefly pink; on the sides, flowering plants growing over a trellis; on the lid, branches of peach tree. H. 4½ in. 880.

TEAPOT. Chinese porcelain, painted in colours, chiefly pink and green; the lower part fluted, so as to represent a chrysanthemum flower, coloured pink; above, branches of flowers; the handle and spout in the form of stems, from which proceed branches of chrysanthemum in relief; a similar branch surmounts the cover. H. 4½ in. 881.

TEAPOT. Chinese porcelain, painted in colours; on the body, the Pa-Sien, or eight immortals, riding on various animals through the waves of the sea; on the lid, an aged woman and a phœnix. H. 5½ in. 882.

MILK-POT AND COVER, from a service of Chinese eggshell porcelain, enamelled in colours; in front, a medallion enclosing a bird perched on a rock, from which spring flowering plants; at the sides, two medallions with fruit and flowers; the rest of the surface is covered with brilliant flowers and scrolls; the cover surmounted by a gilt lion. H. 4¾ in. 883.

MILK-POT AND COVER. Chinese porcelain, enamelled in colours, with silver and gilding; on the front, a leaf-shaped medallion enclosing a Chinese interior with rich furniture, vases, &c., in which is a soldier addressing a seated lady; from the leaf spring branches of prunus in blue; the ground covered with a rich floral diaper of a brocade pattern in red and gold. H. 5 in. 884.

OBLONG TEA-CADDY. Chinese porcelain, painted in colours; on the two larger sides, pairs of cocks fighting; on the others, growing plants; a chrysanthemum on the cover. H. 3¼ in. 885.

OBLONG TEA-CADDY, with truncated angles. Chinese porcelain, painted in colours with gilding; the body has on it engraved plants, and is coloured of a turquoise blue, excepting half panels with flowers in red and gold on a blue ground; on the flat shoulders, floral ornaments in green and gold; on the cover, a red flower with green leaves. H. 4 in. 886.

VASE-SHAPED TEA-CADDY. Chinese porcelain, enamelled in colours with gilding; on the body, a circular panel with vases containing fruit and flowers, and two lozenge-shaped panels with flower branches; between them, a diaper on a pink ground, and ornamental bars in gold; raised scroll-work round foot. H. 5 in. 887.

VASE-SHAPED TEA-CADDY. Chinese porcelain, painted in colours with gilding; on the body, two Chinese scenes: a boy playing with a rabbit, while other figures are looking on, and two boys dressed up as a dragon, &c.; between them, landscapes in lake, and diapers in brown and gold; on the cover, two landscapes in lake, and a diaper in brown and gold; raised scroll-work round foot. H. 5¼ in. 888.

VASE-SHAPED TEA-CADDY. Chinese porcelain, painted in colours; on the body, raised scrolls of vine with squirrels; round the neck, painted flowers and bats; raised scroll-work round foot. H. 5 in. 889.

VASE-SHAPED TEA-CADDY. Chinese porcelain, enamelled in colours; a bird perched on a prunus tree with other flowers; raised scroll-work round foot. H. 5 in. 890.

OCTAGONAL CUP, moulded in relief. Chinese porcelain, painted in colours; on each of the sides a panel enclosing a figure of one of the Pa-Sien, or eight immortals; the rest painted chiefly in green and red. Impressed mark, in the seal character, *Chung-kuh she*, "The Chung-kuh family." H. 2¾ in. [Pl. XIII. 158.] 891.

OCTAGONAL CUP, moulded in relief. Chinese porcelain, painted in green and red; on each side a plant with leaf ornament below. Mark, stamped in relief, in the seal character, *Tsun Chin*, the maker's name. H. 2¾ in. [Pl. XIII. 159.] 892.

TWO CUPS AND SAUCERS. Chinese porcelain, painted in colours; the saucers have sixteen depressed foliations; in the centre, a medallion with plants growing out of rocks; on each of the foliations, a symbol; border of green sprinkled with black with large flowers, interrupted by four panels enclosing large symbols; a similar decoration on the cups. Mark, in the seal character, indistinct. Diam. 3 in., 5 in. 893.

HEXAGONAL CUP AND SAUCER. Chinese porcelain, painted in colours with gilding; on the cup, six panels, enclosing alternately

a lady standing and a plant with insects; in the centre of the saucer, a lady in a landscape surrounded by six panels, with a lady seated, alternating with plants. Mark resembling the letter G. Diam. $2\frac{3}{4}$ in., 5 in. [Pl. XIII. 169.] 894.

CUP AND SAUCER. Chinese porcelain, painted in colours with gilding; bunches of flowers and narrow borders. Mark on the cup, a small red flower, and engraved in the paste N=88 being
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the number of the Dresden Collection. Diam. $3\frac{1}{4}$ in., $5\frac{1}{2}$ in. 895.

SAUCER. Chinese porcelain, painted in colours, chiefly maroon and green; in the centre, flowers; narrow border. No mark, but engraved in the paste N=97, being the number of the
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Dresden Collection. Diam. $4\frac{1}{2}$ in. 896.

CUP. Chinese porcelain, painted in colours; inside, a medallion with a plant in blue, around which eight formal sprigs, alternately blue and in colours; outside, three medallions with flowers on a yellow ground, the spaces between of brilliant black with branches of white prunus. Mark, a fungus. Diam. 3 in. [Pl. VIII. 100.] 897.

TWO-HANDLED CUP, with scalloped edge. Chinese porcelain, painted in colours with gilding; a bunch of leaves of different colours, with a large flower in the centre, about them smaller flowers. Diam. $2\frac{3}{4}$ in. 898.

Compare Jacquemart and Le Blant, Pl. 10, fig. 4.

CUP AND SAUCER. Chinese eggshell porcelain; ornamented with leaf-shaped panels, on which are landscapes pencilled in black with faint gilding; the rest of the surface of a greenish blue. Diam. 3 in., $4\frac{1}{2}$ in. 899.

TWO SAUCERS. Chinese porcelain, painted in colours; a prunus tree, on which is perched a bird; Chinese inscriptions in black. No mark, but engraved in the paste N=96, and N=97, being
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the numbers of the Dresden Collection. Diam. $4\frac{1}{2}$ in. 900.

CUP AND SAUCER. Chinese eggshell porcelain, enamelled in colours; on both a pattern somewhat resembling a flower with petals, alternately yellow and pink; on each petal and in the centre, a flower; narrow border of a pink diaper, interrupted by four panels enclosing flowers. Diam. $2\frac{1}{2}$ in., $4\frac{1}{4}$ in. 901.

CUP AND SAUCER. Chinese eggshell porcelain, enamelled in colours; in the centre of each a butterfly resting on a flower, and around, a band of rich floral pattern; yellow borders. Diam. $2\frac{1}{2}$ in., $4\frac{1}{4}$ in. 902.

TWO CUPS AND SAUCERS. Chinese eggshell porcelain, moulded in slight relief like a flower of six petals, with ornaments en-

amelled in colours; in the centres of the saucers a pink flower surrounded by a band of variously coloured diapers; around this, sprigs of flowers; similar decoration on cups. Diam. 2¾ in., 4¼ in. 903.

TWO CUPS AND SAUCERS. Chinese porcelain, enamelled in colours with gilding; on each a lady playing on a musical instrument, with a boy at her side, vases, &c.; outer border, a pink diaper interrupted by three medallions enclosing gilt scrolls; inner border, panels with scroll-work and pink flowers on a diapered gold ground. Diam. 3 in., 4½ in. 904.

SAUCER. Chinese eggshell porcelain, enamelled in colours with gilding; a leaf-shaped panel enclosing a peacock and hen on rocks, from which spring flowers; the edges of the leaf in gold, relieved by a ground of black diaper; border of floral scrolls in gold. Diam. 4¼ in. 905.

TWO CUPS AND SAUCERS. Chinese eggshell porcelain; on each two scroll-shaped panels on a ruby ground enclosing figures and plants, two yellow chrysanthemums and a central flower. Diam. 2½ in., 4¼ in. 906.

COFFEE CUP AND SAUCER from a Chinese eggshell service, pencilled in black and red with gold and silver; on each a large junk and small boats. Diam. 2¼ in., 4½ in. 907.

CUP AND SAUCER, in the form of nelumbium flowers, the stem, buds, and leaves of which form the feet. Chinese porcelain, painted in colours with gilding; in the centres, a medallion with a joss-house among waves and two birds; around this, a series of red flutes, and beyond, diapers in black and gold alternating with representations of waves. Diam. 2¾ in., 4½ in. 908.

TWO TALL CUPS. Chinese porcelain, enamelled in colours, with peonies very carefully painted. The insides and bottoms coloured green, with gilt edges. Mark in red, in the seal character, *Heae chuh choo-jin tsao*, "Made by (or for) the lord of the Heae Bamboos." H. 2¼ in. [Pl. VI. 72.] 909.

CUP. Chinese porcelain, painted in colours with gilding; on one side a figure of the famous Chinese minister Su Wu, seated, and holding his staff of office; behind him, six cattle, with an inscription on the one in front, part of "the Song of the Shepherd," relating to him; further on, a long inscription giving an account of the personage. Mark in red, in the seal character, of the period Taou-kwang, 1821–1851. H. 2½ in. [Pl. III. 29.] 910.

Su Wu was a chamberlain of the Emperor Wu Ti, by whom he was sent, in B.C. 100, on a mission to the Khan of the Hiung-nu, a Turkic tribe. Having sought to encompass the death of a Chinese renegade at that court, he was imprisoned, and ordered to forswear his allegiance to China. On his refusal he was sent into the deserts as a shepherd, where for 19 years he tended the Hiung-nu flocks, using his staff of office as a crook. He returned to China B.C. 81, as an old man, and attained high office. See Mayers' Chinese Reader's Manual, No. 628.

SNUFF BOTTLE. Chinese porcelain. On one face, a red flower like an iris with black leaves; on the other, the inscription *Hang hwa hung shih le*, "The apricot blossoms redden the country for miles," alluding to spring; part of a verse by the poet Soo Tung-po, who flourished A.D. 1068–1085; sides with raised dots and covered with green glaze. From Egypt. H. 2⅛ in. 911.

See Medhurst, Trans. China Branch of Asiatic Society, 1853, Pl. iii., p. 45, No. 12.

SNUFF BOTTLE. Chinese porcelain. On one face, a red flower like an iris with black leaves; on the other, an inscription *Ming yue sung chung chaou*, "The bright moon shines among the firs," the third line of a sonnet by Wang Wei, a poet of the Tang dynasty, who flourished about A.D. 702–745; sides with raised dots and covered with green glaze. From Egypt. H. 2 in. 912.

A snuff bottle with the same inscription is engraved in Davis's Chinese (1844), vol. III., p. 36. *See also* Medhurst, Transactions of China Branch of Asiatic Society, 1853, Pl. iii., p. 45, No. 1.

SNUFF BOTTLE. Chinese porcelain. On one face, a red flower with black leaves; on the other, an inscription, *Chih tsae tsze shan chung*, "Only in the midst of this mountain," a passage from a poem by Kea Taou, who flourished A.D. 831–837; sides with raised dots and covered with green glaze. From Egypt. H. 2¼ in. 913.

See Medhurst, Trans. China Branch of Asiatic Society, 1853, Pl. iii., No. 2.

TWO SNUFF BOTTLES. Chinese porcelain. On one face, a red flower with black leaves; on the other, an inscription *Leaou tih shaou jin che*, "Which few I ween can comprehend," part of a quatrain relating to tranquillity by Chaou Yung, a writer who died between A.D. 1068–1085, under the Sung dynasty; sides with raised dots, covered in one instance with green, in the other with pink. From Egypt. H. 1¾ in. 914.

See Medhurst, Trans. China Branch of Asiatic Society, 1853, Pl. iii, No. 3.

SNUFF BOTTLE. Chinese porcelain, painted in colours; a gentleman on horseback and a lady in a wheeled chair, each with an attendant. Mark, in red, of the period Yung-ching, 1723–1736. (2.2.) H. 2½ in. [Pl. II. 15.] 915.

SNUFF BOTTLE in the form of a vase. Chinese porcelain, painted in colours; four-clawed dragons of various colours among clouds over the waves of the sea; on the rim three bats; purple glass stopper. Mark, in red, in the seal character, of the period Yung-ching, 1723–1736. H. 3¾ in. [Pl. III. 25.] 916.

DOUBLE SNUFF BOTTLE. Chinese porcelain, with figures in relief, painted in colours with gilding; two ceremonies, one of them containing numerous figures. H. 2¾ in. 917.

CLASS V.—CHINESE PORCELAIN WITH PIERCED ORNAMENTS FILLED WITH GLAZE.

PAIR OF SMALL BOWLS. White Chinese porcelain, with pierced ornaments filled in with glaze; stiff floral pattern. Diam. 4 in. 918.

RICE BOWL. Chinese porcelain, painted in colours, with portions of the design filled in with glaze; a room, through the window of which may be seen the sun over the waves of the sea; a lady seated and a man kneeling before her; through the open doorway a man is watching them. Mark, in the seal character, of the period Keen-lung, 1736–1795. Diam. 4½ in. [Pl. III. 26.] 919.

CLASS VI.—CHINESE POTTERY.

ANTEFIXAL ORNAMENT, from a roof, in the form of a circular medallion. Chinese pottery, yellow glazed; on it, in low relief, a five-clawed dragon. From the tombs of the first and second emperors of the Ming dynasty to the East of Nankin, built about 1400, and destroyed by the Taipings in 1853. Diam. 6½ in. 920.

ARCHITECTURAL PANEL. Chinese pottery, moulded in relief, and glazed with white, red, green, and yellow; on it, a yellow throne on which are three bud-like objects, one white, another red, and the third green, symbolizing the San-tih, or three moral excellences of Buddha; behind are wavy rays of the four colours above mentioned. From the Porcelain Tower at Nankin, commenced by the emperor Yung-lo, and terminated in 1430, destroyed in 1853. H. 14 in., width 11 in. 921.

MOULDED BRICK. Chinese pottery, with a formal pattern composed of three nelumbium flowers, emblems of Buddha, in low relief, and glazed yellow and green on a green ground. From the Porcelain Tower at Nankin. L. 13 in., width 6 in. 922.

CYLINDRICAL BOWL. Brown Chinese stoneware with ornaments in relief, partially glazed in colours; an old fir tree, and a stork among clouds. On one side, two verses relating to the subject, and an engraved seal of the writer. Ivory cover. Mark incised of the period Kea-tsing, 1522–1567. H. 3 in., diam. 3¾ in. [Pl. I. 10.] 923.

GLOBULAR JAR AND COVER. Chinese pottery, covered with a thick apple-green glaze. On the cover, in low relief, the seal character *Fuh* "Happiness." H. 4½ in. 924.

TEA-POT, of singular shape, composed of a dragon and fishes issuing from waves. Red Chinese stoneware (*boccaro*). L. 5½ in. 925.

TEA-POT, of fanciful form. Red Chinese stoneware (*boccaro*); it is in the shape of a pomegranate, to which are attached various other fruits and seeds in different coloured clays, the handle is

in the form of fruit of the buffalo horn (*Trapa bicornis*), one of the feet is in the form of the fruit of the nelumbium with moveable seeds, a mushroom forms the lid, around the upper part the Pa-kwa engraved, and on one side an inscription signifying "May [Heaven] bring great peace to all people," and the name of the writer, Tsze-yen, and the maker, Yen-tsiang. L. 7 in. 926.

TEAPOT, in the form of a phœnix. Red Chinese stoneware (*boccaro*). The hole of the spout is in the neck of the bird, which is looking backwards, and the tail forms the handle. H. 4¼ in., L. 6½ in. 927.

TEAPOT. Red Chinese stoneware (*boccaro*); moulded to represent the leaf and buds of the nelumbium; the lid and portions of the ornaments drab coloured. H. 2½ in. 928.

TEAPOT, in the form of a finger citron. Red Chinese stoneware (*boccaro*); the stem forms the handle; a bud and leaves form the feet; the cover, of silver, in the shape of a leaf. L. 8½ in. 929.

SIX-SIDED TEAPOT. Red Chinese stoneware (*boccaro*); in each compartment a raised medallion with the prunus tree; on the cover raised branches and a stag holding in its mouth the *Chi* plant, or fungus of Longevity. L. 6 in. 930.

QUADRANGULAR TEAPOT. Red Chinese stoneware (*boccaro*); pierced panels with prunus, fir tree, and other plants. H. 4¼ in. 931.

QUADRANGULAR CURVED TEAPOT. Red Chinese stoneware (*boccaro*); the sides pierced in diamond-shaped compartments, enclosing branches of bamboo, fir, and prunus tree; in the spaces, the swastika; on the cover, bamboo leaves and stem. H. 4 in. 932.

OVAL TEAPOT. Red Chinese stoneware (*boccaro*); raised medallions of the prunus tree, and in the spaces the swastika; knob of lid the *Chi*, or fungus of Longevity. H. 4¾ in., L. 6¾ in. 933.

COFFEE-POT of large size. Red Chinese stoneware (*boccaro*); it is six-sided, and ornamented with panels of openwork representing the fir, prunus, and magnolia; the spout ornamented with the head of a dragon, of which the tail forms the handle; on the cover a fox. H. 16 in. 934.

COVERED CUP AND SAUCER. Red Chinese stoneware (*boccaro*). On each of them a band of openwork, composed of branches of prunus and other plants. On the cover a monster holding in its mouth the fungus of Longevity. Diam. 3 in., 5 in. 935.

SQUARE DISH. Brown Chinese stoneware, with moulded patterns in outline; in the centre a monster; border of scrolls, &c. W. 6 in. 936.

CYLINDRICAL POT, in the form of a section of a branch of a fir-tree. Brown Chinese stoneware (*boccaro*). The bark and knots are imitated in a remarkable manner. Mark stamped in the seal character, *Ming Yuen*, probably the maker's name. H. 4¼ in. 937.

Sent from Japan as Chinese. The design is somewhat Japanese, and if made in that country the mark would read *Akito*.

CLASS VI. A.—COREAN POTTERY.

The peninsula of Corea projects from the north-east of China towards the Japanese islands, and has been the route by which many of the arts and sciences have travelled to the latter country. It was anciently divided into three kingdoms, Kaoli, Petsi, and Sinra, which were united into one about the middle of the 10th century. Since 1636 the king of Corea has been to a very limited extent tributary to the Emperor of China. In A.D. 200 a successful expedition was undertaken against Corea by the Japanese Empress Zingu, which did not, however, produce any lasting results. In 1592–1598 an invasion was made under the great warrior Hideyoshi, commonly called Taiko, which led to a species of vassalage, and the prince of the island of Tsusima, who used to conduct all the relations between the two countries, established a small factory, or rather corps of observation, in Corea, near Fusankai.

Siebold includes pottery and porcelain among the products of Corea, but states that they are coarser than Japanese wares, and exhibit the infancy of the art. As little seems to be known of the history of ceramics in Corea, it may be well to collect what can be gleaned of their history, though in some cases repeating what has been already said under the head of Japan.

It was probably from Corea that the Japanese obtained the first improvements over the simple pottery made by them in early times.

In the early part of the reign of the Emperor Suinin, B.C. 27, the followers of the Corean prince, Amano Hiboko, settled at Hasama, province of Omi, where they manufactured a kind of pottery, somewhat harder than that previously made, and decorated on the exterior with small lines. Their descendants remained in A.D. 720, when they still formed a corporation of potters.

After the invasion of the Empress Zingu, A.D. 200, several Coreans settled in Japan and made pottery.

According to the Niponki, in 463 some Japanese princes introduced from Petsi a number of colonists, among whom

were some potters, who, however, were stated to have belonged to a Chinese corporation established in Corea.

The factory at Karatsu, province of Hizen, was probably erected by Coreans towards the end of the 7th century, and at that factory Corean pottery was especially copied from 1555 to 1572, to supply utensils for the tea clubs, which were called Okugoma, to distinguish them from the true Corean specimens; and Corean clay was even introduced to as late a date as 60 or 70 years ago.

About 1590 a Corean named Gen-pin settled at Seto, province of Owari, where he made whitish grey pottery with rough designs in blue under the glaze. It is, however, particularly stated that the blue decoration was not introduced by the Coreans, but was previously known in Japan. The art of making this kind of pottery is said to have perished with its founder.

At the beginning of the 16th century imitations of Corean stoneware were made at Shigaraki, province of Omi, in Tamba, and at Ugi, province of Yamashiro, the latter known as Asahi ware.

In the 17th century a Corean named Rikei, or Korai-Saiyemon, made earthenware at Hagi. The foot rim of each piece had a nick cut out of it in the Corean fashion. His descendants have ever since continued the manufacture. It was to this factory that a prince of Nagato of the Mori family brought Corean workmen at the end of the 17th century, as stated by Dr. Hoffmann.

About 1550 a Corean named Ameya settled at Kiôto, where he founded the Raku fabric, which is continued by his descendants.

The products, however, of all these factories are of a coarse and common character, glazed stoneware at the best. The only ornamental wares said to be of Corean origin are those of the province of Satsuma. Pottery making was introduced there about 1470 from Corea, but was only a stoneware covered with metallic glazes. The kiln was on a Corean model. The finely crackled ware was made in 1592, when the Prince of Satsuma brought home with him a certain number of Corean potters, whom he settled at Kagoshima and Chiusa. About 1630 a Corean named Koyo is said to have introduced the decoration in gold. This is the only evidence from Japanese sources that decoration, properly so called, was applied to earthenware of Corean origin, and that may have been derived from instruction by Japanese teachers. The style of decoration, at any rate of the Satsuma pottery, is truly Japanese.

The only connection with porcelain making is that a Corean named Ri-sanpei was brought to Arita, province of Hizen, after the war in 1592, by a general in the service of Prince Nabeshima, he, however, made only a plain white porcelain.

We may therefore set aside as idle tales all that M. Jacquemart has written about Corean porcelain. The specimens he describes are mostly Japanese, though a few may be Chinese, and his opinions are founded on the most erroneous data. He had received from Dr. Hoffmann information of which he was unable to take advantage from an original error in terms, the word *Yaki* being indifferently used to signify both pottery and porcelain, and having been taken in the latter sense by Dr. Hoffmann.

In the museums of Leyden and the Hague are a few specimens of Corean pottery, all of a common description.

The truth is the tea clubs are the explanation of the frequent introduction of Corean workmen into Japan. True Corean pottery was what was most sought by those institutions, and if that was unattainable they ordered Japanese imitations.

Several specimens of ivory white porcelain have from time to time been attributed to Corea, (one of which is described under No. 1485,) perhaps owing to the mention of the *Pe-ting* vases in the History of King-te-chin.

In that work (p. 35) is a short account of the *Kao-li-yao*, or porcelains of Corea. From this it would appear that this porcelain is extremely thin and has a glaze like that of King-te-chin; some are of a pale blue, like those of Long-tsuen, and others with little flowers. The author praises the gourd-shaped vases, and those in the form of lions.

This account, however, does not entirely agree with what has been collected on the subject from other Chinese works by M. Billequin, who was sent to Pekin to collect for the Museum at Sèvres, and whose experiences are recorded in the Gazette des Beaux Arts, 1877, p. 230.

If the Coreans were capable of making porcelain of a fine quality it is singular that so few productions of this nature have reached us from Japan, and that the Coreans are not recorded as having had a greater influence on the Japanese manufacture of porcelain.

The obscurity in which the subject is enveloped can only be dissipated by a better acquaintance with Corea and its inhabitants.

GLOBULAR POT of coarse fabric. Corean stoneware; on the shoulder are scrolls very faintly painted in blue. H. 3 in., Diam. 4 in. 938.

Sent from Pekin as an undoubted specimen of Corean fabric.

TEA BOWL. Corean stoneware, partially covered with a white glaze, crackled. Diam. 5 in. 939.

BOWL. Corean stoneware, covered with a white glaze; on the outside four seal characters, incised and outlined in black, being the words *Gen-kwei*, repeated, probably the name of a place; below a series of lozenges in low relief; above a scroll in black. Lacquered cover. Diam. 7½ in. 940.

Sent from Japan as Corean.

PAIR OF TRAYS, with indented edges. White Corean stoneware, glazed. Diam. 5¼ in. 941.

VASE, with short body and wide spreading mouth. Corean pottery, covered externally with a white glaze, and in the mouth with a coffee-coloured glaze; two rudimentary handles. H. 6¼ in. 942.

Sent from Japan as made in Corea by the Japanese, but it is not probable that the Japanese founded any potteries in that country.

WATER BOTTLE with a short spout. Brown Corean earthenware; the upper part covered with a coarse brown glaze, through which a band of white slip is seen. H. 6¼ in. 943.

Sent from Japan as Corean.

CLASS VI. B.—LOOCHOO POTTERY.

The Loochoo Islands are situated to the south of Japan, and are dependencies of that country, and formerly used also to send tribute to the Emperor of China. They have seldom been visited by Europeans, who are not allowed to trade with them. Little is known of their manufactories, but red pottery and porcelain are mentioned among them. The specimen exhibited does not suggest any high development of ceramic art in the country.

BOTTLE. Dark brown Loochoo stoneware; roughly made and slightly glazed. H. 10¾ in. 948.

Sent from Japan as a specimen of Loochoo ware. It resembles some early Japanese wares, such as those from Bizen.

CLASS VII.—JAPANESE PORCELAIN.

SECTION A.—PLAIN WHITE.

FIGURE OF JUROJIN, the god of Longevity, seated on a tortoise. Greyish Japanese porcelain. He has a pointed beard, and holds in his right hand a roll. The tortoise has a hairy tail and peculiar head, showing it to be the sacred tortoise. Some of the details are covered with brown lacquer, probably added to conceal fractures. H. 10. 950.

FIGURE OF HOTEI, the god of Contentment. White Japanese porcelain. He is represented sitting with his bag at his right side. H. 4½ in. 951.

ORNAMENT in the form of a lion standing on a rock, out of which a peony is growing. White Japanese porcelain, probably made at Mikawaji, province of Hizen. H. 6½ in. 952.

INCENSE BURNER, in the form of a buffalo. White Japanese porcelain; on its back is a bundle of sticks, through which the smoke escapes. Hirato ware, made at Mikawaji, province of Hizen. Length, 5½ in. 953.

BOWL, gadrooned in imitation of the petals of a flower. White Japanese porcelain. Inside an inscription in ten words, engraved in the paste and filled in with blue, alluding to spring and signifying "The peach blossom came after the two swallows." Mark in black, *Fu-ji yo Ma-kuzu tsukuru.* "Made at the Fuji kiln at Makuzu." Kiôto ware. Diam. 6 in. [Pl. XIV. 175.] 954.

TEAPOT. Japanese porcelain; with a branch of a creeper in relief; a hollow handle with pierced openings; the top surmounted by a tangle of filaments; round the body are painted parallel lines of pale green. Mark, *Ma-kuzu yo Ko-zan tsukuru.* Made by Kozan of the Makuzu kiln. Kiôto ware. H. 7 in. [Pl. XIV. 176.] 955.

Makuzu-gahara is near Kiôto.

FIGURE OF KUWAN-ON, the Chinese goddess Kwan-yin. White Japanese porcelain; the flesh portions unglazed; she is standing, and holds in her hand a branch. A circular pedestal in the form of rockwork. Mark on the figure, *Ko-zan tsukuru.* "Made by Kozan; on the pedestal, *Ma-kuzu yo Ko-zan tsukuru.* "Made by Kozan at the Makuzu kiln." Kiôto ware. H. 7¼ in. [Pl. XIV. 176.] 956.

FIGURE OF KUWAN-ON, the Chinese goddess Kwan-yin. White Japanese porcelain; the flesh portions unglazed; she is seated, and holds in her hands a nelumbium flower. H. 4½ in. 957.

Section B.—Coloured Glazes.

Figure of Hotei, the god of Contentment, probably an incense burner. Japanese porcelain, partially covered with green celadon glaze. He is represented as a fat man, standing and holding in his left hand the mouth of a large bag. The flesh is left dull and coloured pale brown. H. 8¼ in. 958.

Vase, with two handles. Japanese porcelain, covered with dark green celadon glaze. It is composed of two phœnixes, of which the bodies form the vase, and the heads the handles. H. 7½ in. 959.

Bowl. Dense red Japanese porcelain, covered with a dark celadon glaze; inside impressed ornaments, consisting of the word *takai*, "Honourable," in the centre, and on the sides Confucius and five other figures accompanied by inscriptions; outside large flowers and leaves engraved in the paste, and a border of key pattern. H. 5 in.; diam. 9 in. 960.

Stand for a teapot lid, formed of the figures of three little boys with their hands joined in a ring. Japanese porcelain, covered with a green celadon glaze. H. 1¾ in. 961.

Quadrangular Saki Bottle. Japanese porcelain, covered with blue glaze, and with a minute decoration on each face in white slip. Known as Ruri ware from its colour. H. 5¼ in. 962.

Cup-shaped fire pot. Japanese porcelain, covered with a deep blue glaze, on which are scattered cherry blossoms in low relief, left white. Known as Ruri ware from its colour. Probably made at Seto. H. 3½ in. 963.

Tray in the form of a hand screen. Japanese porcelain, covered with a dark blue glaze; the rib and tassels in low relief. Length 10½ in. 964.

Two Cups. Japanese porcelain; the outside covered with brown glaze. Mark, partly in Chinese characters, partly in Japanese, *Hizen-kuwan yo. Nem-boku-an Ki-zo sei.* "Hizen pottery. Made by Kizo of Nembokuan." Diam. 3¼ in. [Chinese characters, Pl. XIV. 189.] 965.

Saucer. Japanese porcelain, covered inside and out with a brown glaze; on it a branch of prunus executed in white slip. Diam. 6 in. 966.

Two Shallow Bowls. Japanese porcelain, covered with a mottled warm brown glaze. Inside is a branch of prunus in silver, gold, and red. Diam. 5½ in. 967.

Sauce Pot. Japanese porcelain, covered with a brown glaze; with a plant in white slip. Mark on the cover, *Kosai sei.* "Made by Kosai." H. 3 in. 968.

BEEHIVE-SHAPED VESSEL, with small cover. Japanese porcelain, covered with a rich brown glaze, over which are scattered patches of dark blue. H. 3 in. 969.

TWO SAUCERS, moulded in the form of an armorial badge, formed of two butterflies. Japanese porcelain, covered with a pale brown glaze, and with the design outlined in blue relief. Owari ware. Diam. 6¼ in. 970.

Said to have been made by order of the Prince of Owari.

SQUARE BOTTLE. Japanese porcelain; the body coloured brown with plants growing out of rocks in low relief; the neck covered with a sea green celadon glaze. Probably made at Kiôto. H. 8½ in. 971.

FIVE-SIDED FRUIT DISH. Japanese porcelain, covered with a purple glaze and a few touches of turquoise. Mark, impressed *San-raku yen tsukuru.* "Made at the Sanraku house." Kishiu ware. Diam. 6½ in. [Pl. XIV. 181.] 972.

CYLINDRICAL POT. Japanese stoneware, covered with a deep purple glaze running over a light blue one. Kishiu ware. H. 4¾ in. 973.

POT AND COVER. Japanese porcelain, splashed with turquoise, maroon, and amber colour. Made at the Sanraku house. Kishiu ware. H. 3½ in., diam. 3½ in. 974.

SHAPED TRAY. Coarse Japanese porcelain; the inside covered with a turquoise glaze, and ornamented with flowers in gold; the outside glazed purple. Kishiu ware. Length 5¾ in. 975.

OVIFORM CANISTER. Japanese porcelain, with floral ornaments in low relief, covered with a light purple glaze. Mark painted in blue, *Kai-raku yen sei.* "Made at the Kairaku house." Kishiu ware. H. 4¼ in. [Pl. X. 127.] 976.

BOX, in the form of a peach. Japanese porcelain, with a dull surface, pricked over, excepting in portions representing leaves, flowers, and a phœnix, which are covered with bluish green and yellow glazes. Kishiu ware. Length 3½ in. 977.

TEAPOT. Japanese porcelain, with ornaments in low relief glazed in various colours; on the body two three-clawed dragons among clouds; on the lid symbols; the ground lilac; at the bottom a band of green ornament. Mark in black, *Dai Nippon Ko-sai sei.* "Made by Kosai of Great Japan." H. 7 in. [Pl. XIV. 186.] 978.

SECTION C.—PAINTED IN BLUE.

SMALL BOWL. Japanese porcelain, painted in blue. A landscape with five children playing, and an old fir tree growing out of

rocks. Hirato ware, made at Mikawaji, province of Hizen. H. 2½ in., diam. 3½ in. 979.

Mikawaji is six miles south of Arita, and a factory was established there about 1650 by a prince of the Madsu-ura family, residing at Hirato, whence the name of the ware. The productions were only made for his own use or to be sent as presents; among them are especially mentioned the blue and white ware painted with Chinese boys playing under a pine tree, of which the sale was forbidden. The number of the boys varies from three to seven, the greater the number the more valuable the piece.

CYLINDRICAL INCENSE BURNER, with openwork cover. Japanese porcelain, painted in blue. A fir tree and other plants growing out of rocks; the cover represents a network of bamboo with scattered cherry blossoms. Hirato ware, made at Mikawaji, province of Hizen. H. 3 in., diam. 2 in. 980.

GLOBULAR INCENSE BURNER. Japanese porcelain, painted in blue; round the body three children in a landscape; the cover represents a network of bamboo. Hirato ware, made at Mikawaji, province of Hizen. Diam. 3 in. 981.

GLOBULAR INCENSE BURNER. Japanese porcelain, painted in blue; round the body a prunus tree and bamboo; the cover represents a network of bamboo with scattered cherry blossoms. Hirato ware, made at Mikawaji, province of Hizen. Diam. 3 in. 982.

GLOBULAR INCENSE BURNER, with flattened sides. Japanese porcelain, painted in blue; on each side dragons among clouds; the cover represents a network of bamboo. Hirato ware, made at Mikawaji, province of Hizen. Diam. 2¾ in. 983.

GLOBULAR INCENSE BURNER. Japanese porcelain, painted in blue, with a few touches of red. Round the body groups of plants; the cover imitating network. Hirato ware, made at Mikawaji, province of Hizen. Diam. 3¼ in. 984.

SAUCER DISH. Japanese porcelain, painted in blue with a river scene; outside a running scroll, and underneath an heraldic device or mark; one spur mark. Hirato ware, made at Mikawaji, province of Hizen. Diam. 8¼ in. 985.

CIRCULAR BOX. Japanese porcelain, painted in blue with bands of various diapers; the ivory cover has on it the names of the signs of the zodiac. Diam. 3½ in. 986.

THICK CUP. Japanese porcelain, transfer printed in two tints of blue, one of them greyer than the other; inside, a band of dragons and a pearl; outside, a floral scroll, below which a band of ten Japanese figures. Mark, in the seal character, transfer printed, *Tai min nen sei.* "Made in the great Ming period." H. 3 in., diam. 3½ in. [Pl. XIV. 174.] 987.

TWO SAUCER DISHES. Japanese porcelain, painted in blue; a growing water plantain (Alisma plantago); outside, three symbolical ornaments. Nabeshima ware, made at Okawaji, province of Hizen. Diam. 8 in. 988.

The village of Okawaji is about three miles north of Arita; the factory belonged to the Prince of Nabeshima, and was removed there about 1710 from Iwayagawa. Its products were not made for sale, and may be distinguished by a series of parallel lines on the foot rims, like the teeth of a comb, whence it is also called *Kushide yaki*.

SAUCER DISH. Japanese porcelain, painted in blue; poppies in flower. Nabeshima ware, made at Okawaji, province of Hizen. Diam. 8 in. 989.

PAIR OF OVAL TRAYS. Japanese porcelain, painted in blue; two fish and waterweeds; underneath two branches of flowers. Nabeshima ware, made at Okawaji, province of Hizen. L. 9 in. 990.

TWO DEEP SAUCERS, with indented edges. Japanese porcelain, painted in blue; with the spray of a creeper; outside two flowers. Nabeshima ware, made at Okawaji, province of Hizen. Diam. 5¾ in. 991.

BRANCH OF CHRYSANTHEMUM. Japanese porcelain; a white flower, brown stalk, and blue leaves; round the stalk is represented a paper wrapping tied with a cord. Probably Nabeshima ware, made at Okawaji, province of Hizen. Length 4¾ in. 992.

PAIR OF TRAYS, of a fanciful shape. Japanese porcelain, painted in blue; they represent a peach with leaves. L. 4 in. 993.

DISH, with scalloped edge. Japanese porcelain, with ornaments in low relief and painted in blue; it represents two bivalve shells below the waves of the sea, from one of them proceeds a scroll, such as is used by the Japanese to represent a dream, on which are buildings and a landscape; on the back various insignia of office. Diam. 13½ in. 994.

CUP, moulded in the form of a nelumbium leaf. Japanese porcelain, painted blue on the outside. H. 1½ in., L. 3 in. 995.

CUP, of fantastic form. Japanese porcelain, painted in blue; it represents a gigantic prunus flower, of which the stem and buds form the handle and foot. L. 5¼ in. 996.

Evidently copied from a Chinese carving in hard stone.

BASIN. Japanese porcelain, painted in dark grey under the glaze; inside, a medallion with a landscape and grotesque animals; outside, a fir tree, prunus, and bamboo with birds on their branches; on the spaces a swastika and two rings. Mark engraved in the paste, *Ki-yen tsukuru*. "Made by Kiyen." Diam. 5¾ in. [Pl. XIV. 188.] 997.

SAKI CUP and STAND. Japanese porcelain, painted in blue. Inside the cup, symbols and clouds; outside, branches of fir tree and prunus, interrupted by three medallions; in one, two figures playing at *Go*, in the second a figure riding on horseback, and in the third a junk in full sail; on the stand, fishes and rocks. Mark, *Dohachi*, the name of the painter. Kiôto ware. H. 2½ in., diam. 2¾ in. [Pl. XV. 190.] 998.

GLOBULAR POT. Japanese porcelain, painted in blue. A river scene with boats, and people watching from the shore. Mark, *Kan-zan kin sei.* "Respectfully made by Kanzan." Kiôto ware. H. 3¼ in. [Pl. XIV. 179.] 999.

VASE, for powdered tea. Japanese porcelain, painted in blue with Chinese subjects, representing sages, with constellations, &c. Ivory cover. H. 2¾ in. 1000.

TWO CYLINDRICAL POTS. Japanese porcelain, painted in blue; six geese on water. H. 3¼ in. 1001.

DISH, in the form of a scallop shell. Japanese porcelain, painted in blue; with bands of diaper, alternating with plain bands of dark and light blue. Mark, a square imitating a seal. Diam. 7½ in. 1002.

CUP. Japanese porcelain, painted in blue; outside, three storks and three symbols among clouds. Mark, *Fuku-shun ken Giyoku-sei sei.* "Made by Giyokusei of the Fuku-shun house." Diam. 3 in. [Pl. XIV. 177.] 1003.

WIDE MOUTHED VESSEL. Japanese porcelain, painted in blue. A landscape representing numerous buildings among rocks, with figures of bonzes walking about. H. 5¼ in., diam. 8¾ in. 1004.

BARREL-SHAPED VASE. Japanese porcelain, painted in blue. On it are representations of the sixteen Arhans or principal followers of Buddha. H. 5¼ in. 1005.

For figures of the Arhans or Rakans, *see* Siebold's Nippon, Pt. v., Pl. xxxviii. *a*, p. 157, where their names are given.

NARROW-NECKED BOTTLE. Japanese porcelain, painted in blue; on the body a fir tree and bamboo, with birds in their branches; round the neck a landscape with a figure riding. Mark of the Chinese period Ching-hwa, 1466–1488. (3.3.) H. 8½ in. [Pl. I. 6.] 1006.

Stated to have been made by Gorodayu Shonsui, who introduced into Japan the art of making porcelain in 1513; it closely resembles other works attributed to him.

SQUARE VASE, probably for flowers. Japanese porcelain, painted in blue. On each side a panel, apparently copied from a Chinese design; viz., 1. A literary man in a house reading, an attendant bringing him tea; 2. An old man fishing; 3. Two peasants carrying sheaves; 4. An old man, and a boy riding a buffalo; borders of fishes and clouds. Mark of the Japanese period Bun-kua, 1804–1818. H. 9¼ in. [Pl. XIV. 172.] 1007.

TWO GOURD-SHAPED VASES. Japanese porcelain, painted in blue. Round the upper part is a band on which is a long inscription out of Confucius' works, being a conversation between that philosopher and Tsze Loo on Filial Piety, Brotherly Love, Patriotism, Truth, &c., and formal scroll work; below

this are plants and birds on a blue ground. The lower part is divided into four diagonal compartments filled with minute diaper by bands inscribed *Ko, Tei, Dju, Sin*, being the subjects of the conversation. Mark on one of the period of the Bun-kwa (1804–1817); on the other, *Narau waga zo-sen Shon-sui Goro-da-yu tokoro sei.* "Made in imitation of my ancestor Goroda-yu Shonsui." H. 8 in. [Pl. XIV. 172, 184.] 1008.

OVIFORM VASE and FLAT COVER. Japanese porcelain, painted in blue; scattered flowers of the prunus on a blue ground, imitating stonework. Mark of the Chinese period Taou-kwang, 1821–1851 (2. 2.). H. 6 in. [Pl. II. 18.] 1009.

OCTAGONAL STAND, for a saki cup. Japanese porcelain, painted in blue; the upper part with white prunus flowers on a blue ground; the lower with three branches of flowering plants. Mark of the Chinese period Taou-kwang, 1821–1851 (2. 2). H. 2¾ in. [Pl. II. 18.] 1010.

SAUCER, with hollow edge. Japanese porcelain, painted in blue. The edge is scalloped so as to form sixteen points, between each of which is an opening. The ornaments consist of circles of various sizes on a dark blue ground, enclosing symbols or diapers. Mark, a blue panel with a white quatrefoil. Modern. Diam. 4¾ in. 1011.

SAUCER. Japanese porcelain, painted in blue; three phœnixes on a ground of floral scrolls; formal scroll round edge of back. Mark, *Mei-ji nen To-yen sei.* "Made by To-yen in the period Mei-ji," 1868 to present time. Diam. 5 in. [Pl. XIV. 173.] 1012.

SAUCER DISH, in five lobes. Japanese porcelain, painted in blue; a river scene, on which a gentleman and lady in a boat; above, verses; outside, eight verses. Mark, *Ki-to ken Hoku-han sei.* "Made by Hokuhan at the Kito house." Diam. 8 in.. [Pl. XIV. 185.] 1013.

CYLINDRICAL FIRE VASE. Japanese porcelain, painted in blue; inside, a lace border; outside, a very full floral pattern. The designs are all transfer printed. Mark, in the seal character, transfer printed, of the period Ka-yei, 1848–1854. H. 3½ in., diam. 4¼ in. 1014.

GOURD-SHAPED VESSEL. Japanese porcelain, with flowers and buds in relief; their stems and leaves painted in blue. Seto ware. L. 4 in. 1015.

TRAY, of peculiar form. Japanese porcelain; the outside covered with a celadon glaze, excepting representations of two mushrooms moulded in the paste and left unglazed. Inside, two branches of peach executed in a similar way to the mushrooms, and bunches of flowers painted in blue. Mark, *Ki-sui tsukuru kore.* "Kisúi made this." Kiôto ware. L. 6½ in. 1016.

BOX, in the form of a bivalve shell. Japanese porcelain; the outside, brown; the inside, painted with landscapes in blue. Probably Seto ware. W. 2¼ in. 1017.

BOX, in the form of a bivalve shell. Japanese porcelain; on the outside is outlined in blue a chrysanthemum with a yellow centre. Inside, the mark of the period Keen-lung, 1736–1795 (2.2.), and *Kin-ting-shin tsao.* "Made by Kin-ting-shin." Length 4¾ in. 1018.

DISH, in the form of a shell. Chinese porcelain, painted in blue; it imitates the Venus's ear (Haliotis); on the inside is a landscape with water and a bridge; the outside blue; it rests on feet, one of which represents a walnut shell. Mark within a square, *Keen-lung urh shih nien tsao.* "Made in the twentieth year of the period Keen-lung." A.D. 1755. Length 8¾ in. 1019.

This and the last were sent from Japan as Chinese.

TWO CIRCULAR TRAYS. Japanese porcelain, painted in blue, with details in red. In the centre a medallion, with the waves of the sea, among which are books and prunus blossoms, the whole enclosed in a red circle. Around the edge, ten fans. Three spur marks. Mark of the period Yem-po, 1673-1681. Said to be Nabeshima ware. Diam. 5½ in. [Pl. XIV. 171.] 1020.

SECTION D.—PAINTED IN COLOURS.

SAUCER-DISH. Japanese porcelain. On it are represented three jars side by side, the centre one plain white, one of the others painted in red to represent crackle, the third with a running pattern of red flowers and green leaves. The ground a wave pattern in blue under the glaze. Outside, three floral ornaments in blue. Nabeshima ware, made at Okawaji, province of Hizen. Diam. 8 in. 1021.

SAUCER-DISH. Japanese porcelain. Covered with a prunus tree, of which the trunk is in blue under the glaze, the rest in natural colours; on the outside three symbolical ornaments. Nabeshima ware, made at Okawaji, province of Hizen. Diam. 8 in. 1022.

PLATE. Japanese porcelain, painted in colours. The centre divided into three parts, in each of which is a fish among flowers on a green ground; the border a diaper of key pattern in green and blue; red scroll at back. Two spur marks. Diam. 7¼ in. 1023.

TWO STRAIGHT-SIDED CUPS. Japanese porcelain, painted in colours with gilding; three quatrefoil panels enclosing the sacred tortoise; blue border. Mark, *Sem-mio Sei-kwa nen sei,* a blundered imitation of a Chinese date mark. Diam. 4 in. 1024.

BOTTLE-SHAPED VASE. Japanese porcelain, painted in colours with gilding. The ground with red lines to represent grass, in which are scattered flowers, plants, and leaves; round the neck a broad band of red between smaller bands of yellow and green; a broad band of red round the base. Said to be old Imari ware, made by Kakayomon. H. 14½ in. 1025.

BOTTLE. Japanese celadon porcelain, crackled and painted in colours, with gilding; an old fir tree, prunus and bamboo growing out of a rock. H. 10¼ in. 1026.

DEEP SAUCER DISH, with scalloped edge in sixteen foliations. Japanese celadon porcelain, painted in green and brown, with gilding; in the centre the *Kiku*, or chrysanthemum badge, with leaves alternately plain and diapered; from this proceed sixteen compartments with various diapers, over which are scattered four large and two small *Kikus*. Outside, floral scrolls in gold. Diam. 10¼ in. 1027.

BASIN. Coarse Japanese porcelain, painted in colours; inside is a white circle surrounded with a turquoise band, from which spring a prunus tree and other plants. Old Imari ware. Diam. 5¾ in. 1028.

FIRE VASE. Very white Japanese porcelain, painted in colours with gilding; on the outside a bamboo, a prunus, and two birds. Old Imari ware. Diam. 4½ in. 1029.

SHALLOW BOWL AND COVER. Japanese porcelain, painted in colours; branches of red poppies with blue and pale green leaves; outside scattered leaves; blue edge. One spur mark. Old Imari ware. Diam. 5¾ in. 1030.

GOURD-SHAPED BOTTLE, in two stages. Japanese porcelain, painted in colours; a bamboo and a prunus tree growing out of banded hedges and rocks; on the shoulders two butterflies in relief, forming handles. H. 6½ in. 1031.

COFFEE POT, moulded in four compartments, with scalework in relief. Japanese porcelain, painted in colours, chiefly red, blue, and green; in the panels a figure near a railing, from which grows a prunus tree; on the upper part, four representations of the Paulownia imperialis, the badge of the Mikado's family; on the neck two symbols; cover and mountings of metal gilt. H. 7 in. 1032.

See Jacquemart and Le Blant, Plate 1, Fig. 4.

HEXAGONAL BOTTLE AND COVER, on three small feet. Japanese porcelain, painted in blue under the glaze, with flowering plants, storks, and other birds; and with slight details in colours and gilding. H. 10 in. 1033.

TEAPOT. Japanese porcelain. Painted in colours, chiefly red, blue, and green; six compartments; on four of them a growing plant; on the others and on the lid flowers. Old metal gilt mountings. L. 5 in. 1034.

TWO QUADRANGULAR SAUCERS, with deeply indented edges. Japanese porcelain, painted in colours; in the centre a coiled dragon. Diam. 3¾ in. 1035.

JUG. Japanese porcelain, painted in colours; two panels, in each of which are a gentleman with an umbrella and a lady with a fan; between them, and on the neck, conventional floral ornaments. H. 8 in. 1036.

FLAT BOWL AND COVER, on three feet. Japanese porcelain, painted in colours, with plants growing out of rocks; on the cover a large red chrysanthemum, the knob formed of a leaf and flower. Diam. 5½ in. 1037.

OCTAGONAL CUP, with flattened edge. Japanese porcelain, painted in colours, with touches of gilding; inside, on the edge, a leafy border; outside, alternately, three symbolical trees, the pine tree, bamboo, and prunus. Mark, *Fuku*, "Happiness." Diam. 4 in. [Pl. XI. 135.] 1038.

TRAY. Japanese porcelain. Scrolls in low relief and ornaments in colours, consisting of three medallions with plants irregularly placed, and three representations of the Paulownia imperialis, the badge of the Mikado's family; outside, a blue scroll. Mark, in the seal character, *Fuku*, "Happiness." L. 5½ in. [Compare Pl. XV. 192.] 1039.

QUATREFOIL-SHAPED CANISTER. Japanese porcelain, painted in colours with gilding; on the long sides the armorial badge of the Prince of Kaga, a cinquefoil in gold on a red ground; on the two other sides iris plants growing out of the edges of the panels; on the shoulders eight butterflies on a red diaper. H. 4¼ in., L. 4½ in. 1040.

FOUR-SIDED BOTTLE. Japanese porcelain, painted in colours with gilding; on two sides growing prunus trees; on the other two a very formal plant; scroll work in red on the neck. H. 8¾ in. 1041.

SQUARE BOTTLE, with small neck. Japanese porcelain, painted in colours with gilding, and with flowers in relief on two of the sides; one of these represents a peony, the other a prunus; on the other two sides are flowers and lions; on the shoulder diapers in various colours. H. 11½ in. 1042.

SQUARE BOTTLE, with small neck. Japanese porcelain, painted in colours with gilding; on each side, a panel; two with long tailed birds on red ground; the other two with flowers growing out of vases on a green ground sprinkled with black; on the shoulder four small panels with seal characters in gold on a green ground speckled with black, the names of the three favourite trees, fir, prunus, and bamboo, the latter twice repeated; the spaces between the panels filled in with diaper. H. 7 in. 1043.

SQUARE BOTTLE, with small neck. Japanese porcelain, painted in colours with gilding; on each side a diagonal band enclosing flowering plants; the remaining spaces filled with striped bands in red or green; on the shoulders irregular panels with formal flowers. H. 8 in. 1044.

SQUARE BOTTLE, with small neck. Japanese porcelain, painted in colours with gilding; on two sides a panel enclosing an iris within a red border; on the other two irregularly shaped panels enclosing flowering plants and portions of a large diaper; on the shoulder a blue border with four green panels enclosing a gilt flower. H. 8 in. 1045.

SAKI KETTLE, with arched handle. Japanese porcelain, painted in colours with gilding; figures of women and children. H. 6¼ in. 1046.

TWO BOWLS, fluted in 16 divisions with scalloped edges. Japanese porcelain, painted in colours, with gilding; inside, in the centre, the Kiku-mon of the Mikado; around are chrysanthemums irregularly placed; on the outside, the flutes are ornamented with a plant in gold on a white ground alternating with a design in gold on a blue ground, or a lozenge diaper in blue and white. One spur mark. On the bottom a chrysanthemum in gold on a red ground. H. 7¼ in. 1047.

TWO BOWLS. Japanese porcelain, painted in colours; inside, blue diapered border and a branch of the peach tree; outside, four flowering plants. Mark of the Chinese period Kea-tsing, 1522–1567. (3.3.) [Pl. I. 10.] 1048.

TWO CUPS. Japanese porcelain, painted in colours with gilding; inside a flower and a narrow red border; outside two flowering plants. Marks, on one the pearl symbol [Pl. XIII. 163], and on the other a fungus [Pl. VIII. 99], and on both, engraved in the paste, N=94 and a cross, being the number of the Dresden Collection. Diam. 3¼ in. 1049.

BOWL AND COVER, with fan-shaped handles. Japanese porcelain, painted in colours, with gilding; growing plants of the chrysanthemum, &c. Some of the flowers in relief. On the cover a lion. H. 7¼ in. 1050.

TWO SMALL BOWLS. Japanese porcelain, painted in colours, with gilding; inside, a band in blue, with three red flowers; outside, two formal flowers in blue, on a green ground with black dots and touches of gilding. The spaces between are filled with shaded lozenges formed of red lines, and having in the centre a man with a sceptre, and a boy outlined in red, with gilt details. Mark in blue, an indistinct seal character, and engraved in the paste N=196 with a cross, being the number of the Dresden Collection. Diam. 3¾ in. 1051.

TALL CUP, with two fan-shaped handles. Japanese porcelain, painted in colours with gilding; blue ground, with different shaped panels overlapping each other, and enclosing flowers. H. 3⅛ in., diam. 3 in. 1052.

TWO COVERED BOWLS. Japanese porcelain; inside medallions, with landscapes and branches of flowers painted in blue with touches of red and gilding; outside, on each portion, the god of Longevity and the Pa-sien in colours, with gilding, on a deep red ground. Mark, *Cho-mei fu-ki*, "Long life and prosperity." Diam. 4¼ in. [Pl. VI. 74.] 1053.

DEEP OCTAGONAL DISH. Japanese porcelain, painted in blue and red, with gilding; in the centre, five phœnixes coiled into circles; the sides have circles of pierced work surrounded both inside and out by a dark blue ground, on which are phœnixes and plants in gold. Five spur marks. Diam. 12 in. 1054.

OCTAGONAL DISH. Japanese porcelain, painted in colours with gilding; in the centre five blue phœnixes coiled, and four devices with flames; round this a narrow border in blue; each compartment on the sides pierced with circles of scale work, surrounded both inside and out with dark blue, on which are green clouds. Five spur marks. Diam. 8¾ in. 1055.

TALL CUP AND SAUCER. Japanese porcelain, painted in blue and red, with gilding; on each a broad band of blue, from which spring trees and branches of prunus. One spur mark. Diam. 3 in., 5½ in. 1056.

CUP AND SAUCER. Japanese porcelain, painted in blue and red, with gilding; four panels, with flowers, the spaces between them blue. No mark, but engraved in the paste N=50 and a cross, being the number of the Dresden Collection. Diam. 2½ in., 4½ in. 1057.

CUP AND SAUCER. Japanese porcelain, painted in red and blue, with gilding; on each four compartments with flowers. No mark, but engraved in the paste N = 57 and a cross, being the number of the Dresden Collection. Diam. 2½ in., 4½ in. 1058.

CUP AND SAUCER. Japanese porcelain, painted in blue, touched with gilding. Sides moulded in gadroons, each of which has a landscape and a flowering plant. Mark, an indistinct seal character, and engraved in the paste N= 160 and a cross, being the number of the Dresden Collection. Diam. 3 in., 4½ in. 1059.

TWO COVERED CUPS AND SAUCERS. Japanese porcelain, painted in blue and red, with gilding. On each, two double headed eagles, between branches of growing flowers. No mark, but engraved in the paste N=97 with a cross, being the number of the Dresden Collection. H. 3½ in., diam. 2½ in., 4½ in. 1060.

CUP AND COVER. Japanese porcelain, painted in colours, with gilding; three medallions with plants, and a brown ground, with gilt scroll work. No mark, but engraved in the paste N = 32 and a cross, being the number of the Dresden Collection. H. 3½ in. 1061.

DISH, in the form of a haliotis shell, or Venus' ear. Japanese porcelain, painted in colours, with gilding; shells, and sea weed; on the rim, floral scrolls on a green ground; the under part made to imitate the natural shell, with attached limpets, &c. Imari ware. L. 8¾ in. 1062.

TEA BOX AND COVER. Japanese porcelain; ornamented with small circles of blue and white, on a red ground. Imari ware, made in the province of Hizen. With its original silk bag. H. 2½ in. 1063.

FIGURE OF KUWAN-ON, the Chinese goddess Kwan-yin, standing on a rock. Japanese porcelain, painted in colours. The face left in biscuit; the dress ornamented with running floral patterns in colours with gilding. She holds in her hands a basket containing a fish. Kiôto ware. H. 8 in. 1064.

FIGURE of a child seated on a board for the game of Go. Japanese porcelain, painted in colours; it holds a ball in one hand, and is playing with its toes with the other. H. 10 in. 1065.

INCENSE BURNER, in the form of a figure of Hotei, the god of Contentment, seated on his bag, the neck of which he holds in his left hand. Japanese porcelain; the dress is coarsely painted with clouds in red and blue; the smoke issues through the mouth and ears. H. 8¾ in. 1066.

GROUP, representing Sho-ki, the strong man, with a demon or *oni* under his foot. Japanese porcelain, painted in colours. At the back is an inscription engraved under the glaze, signifying "Made by Shin-bei at the age of 65." H. 7¼ in. 1067.

INCENSE BURNER, in the form of a vase, supported by three children. Japanese porcelain, painted in blue, with touches of red and gilding, and ornamented with symbols. Imari ware. H. 3 in. 1068.

TWO-HANDLED CUP. Japanese porcelain, painted in blue, with a few touches of red; the cup is of an oval form, with a rounded base, and seems to have been copied from a cup of rhinoceros horn; the handles are formed of branches of peach tree; the decoration consists of two phœnixes and other birds above a pool, with water plants and ducks; inside, are painted a number of minute red fishes. H. 3 in., diam. 4¾ in. 1069.

SAUCER DISH. Japanese porcelain, painted in colours; in the centre, a pale green medallion, with a brown dragon. Around, phœnixes and scrolls of flowers, on a drab coloured ground. Mark of the Chinese period Wan-leih, 1573–1620. (2.2). One spur mark. Diam. 8½ in. [Pl. I. 12.] 1070.

CYLINDRICAL JAR, made to imitate a section of bamboo. Japanese porcelain, painted in colours; eight figures of grotesque design, including one of the god of Longevity; inside a band with an inscription in blue, probably poetry, in lines of five words

each. Mark, *Go-ro-da-yu go Shon-sui sei.* "Made by the honourable Gorodayu Shonsui." Black lacquer cover. H. 6 in. 1071.

The figures on this jar seem to be caricatures of the Pa-sien, or eight immortals of the Chinese. They are very grotesque, and in strange costumes.

CUP. Japanese porcelain, painted in colours, with gilding; a landscape, with two men in strange costumes carrying a gold sceptre and a golden box. Mark, *Go-ro-da-yu go Shon-sui tsukuru.* "Made by the honourable Gorodayu Shonsui." H. 2½ in. [Pl. XIV. 183.] 1072.

FLAT BOX, of irregular shape. Japanese porcelain, painted in colours, with gilding; the top in compartments, with landscapes and diapers; the edges ornamented with a Greek fret. Mark inside cover, *Nan-ki Otoko-yama sei.* "Made at Otokoyama in Southern Kii," being the second column of Pl. X. 115. Impressed mark on bottom indistinct, apparently like the other, but in the seal character. Kishiu ware. L. 3 in. 1073.

BASIN. Japanese porcelain, painted in colours; inside running scrolls of leaves and fruit on a speckled brown ground; outside, a large scroll in bright colours. Mark, *Nan-ki Otoko-yama.* "Otokoyama in Southern Kii." Kishiu ware. Diam. 8 in. 1074.

BASIN, with spout. Japanese porcelain, painted in blue under the glaze, and with green and red. Outside a running scroll, with red circles and flowers; inside, three medallions containing flowers, between which red circles on a diapered ground. In the centre is inscribed *Kin giyoku man do.* "The hall full of gold and precious stones." Diam. 4¾ in. 1075.

QUATREFOIL BOWL, on foot. Coarse Japanese porcelain, with thick white glaze, roughly painted in red and green, with gilding; inside, a flower with insects; outside, four peaches on diapered ground. Mark, stamped, *Ka-hin Shi-riu*, the name of the fabric. Diam. 5½ in. [Pl. XV. 191.] 1076.

CIRCULAR BOX. Japanese porcelain; on the cover two circles in blue under the glaze; the rest of the surface decorated in gold on a red ground; two five-clawed dragons above the waves of the sea. Mark, stamped, *Ka-hin Shi-riu*, the name of the fabric. Diam. 2½ in. [Pl. XV. 191.] 1077.

BOX AND COVER, in the form of the fruit of the Pyrus japonica, of which the stem and flower form the knob. Japanese porcelain, mottled in brown and white, with blue on the stalk. Diam. 4½ in. 1078.

BOX AND COVER, in the form of a pomegranate, of which a branch forms the handle. Thick Japanese porcelain, painted in faint colours with gilding; on the sides various insects. Mark, inside the lid painted in blue, and on the foot, engraved in the seal character, *Ki tei*, "Tortoise hall," the name of a firm. The mark in the seal character reads the same as the stamp [Pl. XV. 204.] but is larger. H. 5 in., diam. 6 in. 1079.

DISH, moulded in the form of an open flower of the Hibiscus (Rosa Sinensis). Japanese porcelain. The central petals coloured pink, and the edges gilt. Mark, stamped, in the seal character, very large, *Ki tei*. "Tortoise hall." Diam. 10½ in. 1079*a*.

BOX, in the form of a chestnut. Japanese porcelain, painted in colours, with gilding. The nut is brown with various diapers and borders; on the cover a white mouse. Kiôto ware. L. 4½ in. 1080.

BOWL. Japanese porcelain; inside, a medallion, with a kylin painted in blue; around it phœnixes and clouds in gold on a red ground; outside three medallions containing the characters *Man zai ya*, "House of 10,000 years," with scroll work between them, also in gold on a red ground. Mark, *Kin roku dai shiyô sen yo*, "For common use at the great sacrifice of the Golden Charm." 1081.

BOWL. Japanese porcelain, painted in red and green, with gilding; inside the word *Takai*, "Honourable;" outside a scene with a man seated in a house, another driving a buffalo, and a domestic group. Mark, *Dai Nippon Yei-raku tsukuru*. "Made by Yeiraku of Great Japan." Kiôto ware. Diam. 5¾ in. [Pl. X. 118.] 1082.

PAIR OF QUADRANGULAR CANISTERS, with covers. Japanese porcelain, painted in dark brown, and ornamented with diapers in gold and silver, imitating inlaid metal. Mark stamped, *Yei-raku*. Made at Kiôto. H. 4½ in. [Pl. XVI. 225.] 1083.

CUP, with handle. Japanese porcelain, painted in colours, with flowers arranged in circles; borders of dark brown, with patterns in gold to imitate inlaid metal. Mark, *Dai Nippon Yei-raku sei*. "Made by Yeiraku, of Great Japan." Kiôto ware. H. 3¼ in. [Pl. X. 118.] 1084.

CYLINDRICAL BOX, in three stages. Japanese porcelain, painted in dark brown, and ornamented with designs in gold and silver imitating inlaid metal. On the cover three storks among clouds; on the side a running pattern of vine. Kiôto ware. H. 3½ in., diam. 3 in. 1085.

TWO TEAPOTS. Japanese porcelain. On the sides three medallions with coiled dragons in blue; the rest of the surface decorated with floral scrolls on a red ground. Under the handles is inscribed, *Dai Nippon Yei-raku tsukuru*. "Made by Yeiraku of Great Japan." Kiôto ware. H. 2⅜ in. [Pl. X. 118.] 1086.

TEAPOT. Japanese porcelain, covered with a turquoise glaze, on which are pink peonies, with blue leaves on a black ground. L. 4½ in. 1087.

DIMINUTIVE TEAPOT (*Kibisho*). Japanese porcelain, painted in red with gilding; overlapping circles in various patterns, in one

of which are four figures. Mark in red, *Ko-to* in a square, and at the side *Mei-ho*. This signifies made by Meiho of the East side of the Lake [of Biwa]. H. 2½ in. [Pl. XIV. 182.] 1088.

CYLINDRICAL VESSEL for brushes. Japanese porcelain, painted in colours, with gilding. An Argus pheasant on rocks with flowers; above a red border; on the ground is inscribed *Ko-to. Ji-nen-an ji*, "East side of the Lake [of Biwa]. Vessel [made by] Ji-nen-an." H. 5 in., diam. 5¼ in. 1089.

BOWL. Japanese porcelain, painted in colours with gilding inside, a basket of flowers and insects; outside, a band of numerous figures on a gold ground, said to be the disciples of Confucius. Mark in red, *Ogata Shiu-hei*, the maker's name. Kiôto ware. Diam. 4¾ in. 1090.

SHALLOW BOWL. Japanese porcelain, painted in colours with gilding; inside, insects; outside, a band of numerous figures on a gold ground, said to be the disciples of Confucius; below, a narrow border with fishes in red. Mark in red, *Ogata Shiu-hei*, the maker's name. Kiôto ware. Diam. 4¾ in. 1091.

PLATE. Coarse Japanese porcelain, painted in colours. In the centre a branch of pomegranate; border of a diaper splashed with green and yellow, interrupted by four medallions enclosing a key pattern in red and white. Mark, in the seal character, in black on a green enamelled ground, *Fuku*, "Happiness." Kaga ware. Diam. 8 in. [Compare Pl. XV. 192.] 1092.

TRAY. Coarse Japanese porcelain enamelled in colours; in the centre a landscape with a bridge; border of scroll work differing at each end; outside green, with four feathers in outline. Mark, in the seal character in black on a green ground, *Fuku*, "Happiness." Kutani ware, province of Kaga. L. 7½ in. [Pl. XV. 192.] 1093.

CUP. Japanese porcelain, painted in colours; on the outside large leaves and fruit, on a yellow ground spotted with black. Mark in black on a green panel, *Kutani*. Old Kaga ware. H. 2¾ in., diam. 3 in. [Compare Pl. XI. 138.] 1094.

SAUCER DISH. Japanese ware, enamelled in colours with gilding; a landscape in a cinquefoil panel, with court personages picking iris flowers by the side of water; spandrils filled with diaper; on the back a formal scroll. Mark, very large, painted green, *Fuku*, "Happiness." Kutani ware, province of Kaga. Diam. 11¼ in. [Compare Pl. XV. 192.] 1095.

BOX AND COVER, of cinquefoil form. Japanese porcelain, painted in colours, yellow top with blue edge and green sides. Mark, in black on a green ground, *Fuku*, "Happiness. Old Kaga ware. H. 1¾ in., diam. 2¼ in. [Compare Pl. XV. 192.] 1096.

Box, in the form of a duck, with its head resting on its back. Japanese porcelain, painted in colours. Mark inside the lid, in black on a yellow panel, *Fuku*, "Happiness." Old Kaga ware. L. 3 in. [Compare Pl. XV. 192.] 1097.

Travelling Food Vessel, consisting of two circular trays and a saki bottle, fitting one above the other. Coarse Japanese porcelain painted in colours; circles enclosing devices or armorial badges on bands of red diaper. Kutani ware, province of Kaga. H. 11 in. 1098.

Cup and Saucer. Japanese porcelain, painted in colours, with gilding, chiefly red, green, and lilac. In the centre of each a flower; at the sides three similar flowering trees with pendant branches. Mark, a rose outlined in red, and engraved in the paste N = 93 with an arrow, the number of the Dresden Collection. Diam. 3 in., 4¾ in. 1099.

Two Cups. Japanese porcelain, painted in red and green with black outlines; inside a flower, outside four red fishes; above a wave pattern. Mark in red, *Do-suke chin guan*, "The precious possession of Dosuke." Diam. 3½ in. 1100.

Deep Bowl. Japanese porcelain, painted in red with gilding; inside, parallel bands and an heraldic badge of two storks with their wings extended, four times repeated; outside, circles and lozenges on a scroll ground, with borders above and below. Mark, an indistinct seal. Kutani ware. H. 4½ in.; diam. 8 in. 1101.

Two Octagonal Plates. Japanese porcelain, painted in red, with gilding. In the centre a panel with a man riding on a lion; around and at the back various borders and diapers. Mark in red, *Kutani*. Diam. 4 in. [Compare Pl. XI. 138.] 1102.

Five-sided Dish, with the angles curled inwards. Japanese porcelain, painted in red with gilding; mythological figures of seven sages of the Tsin dynasty surrounded by clouds; on the outside five children with various attributes. Mark in red, *Kutani*. Kutani ware, province of Kaga. Diam. 7 in. [Compare Pl. XI. 138.] 1103.

Circular Box and Cover. Japanese porcelain, painted in colours, with gilding; outside, in the centre of lid, a man with an umbrella standing by a river watching a frog attempting to reach the bough of a weeping willow. This illustrates the Japanese legend of Ono no Tofu. Around it a scroll border, and below a band of red with a gilt scroll, interrupted by two medallions containing flowers, and two panels of diaper work. Inside two medallions with flowers. Mark in red, *Kutani*. Diam. 5 in. [Compare Pl. XI. 138.] 1104.

Ono no Tofu being unsuccessful in life, while meditating over his misfortunes, saw a green frog jumping up to the end of the bough of a willow, which it at length reached. This made him determined to make fresh efforts, which were crowned with success. He was afterwards worshipped as a saint at Sugisaka, province of Yamashiro.

CIRCULAR BOX. White glazed Japanese ware, painted in red, with gilding. On the cover Hotei with two boys; inside a phœnix, a dragon, and borders of tassels. Mark in red, *Kutani*, and in gold on a red panel, *Fuku*, "Happiness." Diam. 6¼ in. [Compare Pl. XI. 138; XV. 192.] 1105.

COVERED BASIN. Grey Japanese ware, painted in dull colours, with gilding; formal scroll work in green and blue, on a dull red ground. Mark in red, *Dai Nippon Kaga Kutani*. Kutani ware, province of Kaga. Diam. 5 in. 1106.

BOWL. Yellow glazed Japanese ware, painted in red and black, with gilding; inside, in the centre, a medallion enclosing an heraldic badge, a stork with expanded wings which meet above its head; the rest of the inside covered with a network partly black, partly red; at one side a phœnix among clouds; on the outside two long panels, one of them with four men reading, the other with a dragon among clouds. Mark in black on a red panel, *Kutani*. Diam. 8¼ in. [Compare Pl. XI. 138.] 1107.

DISH. Yellow glazed Japanese ware, painted in brown and red, with gilding; in the centre a peacock on rock with flowers; border of red and gold diaper; on the outside panels of diaper on a red and gold ground and running scroll. Mark in red, *Dai Nippon Kutani Ka-cho-kin sei*. "Made by Kachokin of Kutani, in Great Japan." Diam. 14 in. 1108.

SAKI BOTTLE, with small neck. Japanese pottery, painted, in two compartments, with flowers in red and green, the intervening spaces being lattice work in red, above which borders in red. Probably old Kutani ware. H. 9 in. 1109.

BOWL, with overhanging and indented edge. Grey Japanese pottery, enamelled in colours, with gilding. Inside, a bird on a weeping willow, of which the lower part of the trunk extends over the outside; on one side a large splash of green. Mark stamped, illegible, and painted in red, *Kutani*. Diam. 6½ in. 1110.

SMALL SCREEN, in the form of a moon rising through the branches of a prunus tree. Japanese porcelain. The trunk of the tree forms the stand, the disc of the moon the screen, across which ducks are flying, while the branches are in low relief and coloured pink and white. Mark, faintly impressed, *Ko-tei* (Lake-house), the maker's name. H. 6½ in. 1111.

OBLONG STAND, containing a small pot. Grey Japanese stoneware. The upper part is covered with a deep green glaze with the border in red, the sides pierced, and edges gilt. Mark in red, *Mi-kuni*, name of a place in the province of Yechizen. Size, 3¼ in. by 2½ in. [Pl. XIV. 187.] 1112.

TWO SAKI CUPS. Japanese eggshell porcelain. The inside with birds and sprigs enamelled in blue with gilding; the outside

with plants and inscriptions painted in blue under the glaze. Mark, *To-giyoku yen Go-suke sei.* "Made by Gosuke at the Togiyoku house." Diam. 2½ in. [Pl. XIV. 178.] 1113.

SET OF FIVE SAKI CUPS, graduated in size. Japanese eggshell porcelain, painted in colours, with gilding, with figures of a theatrical character. Sheba ware, made at Tokio. Diam. 4¼ in. to 2¼ in. 1114.

SET OF THREE SAKI CUPS, graduated in size. Japanese eggshell porcelain, pencilled in black, with raised white and gilt grounds, a fir tree, &c., turtles, and storks. On each the signature of the painter, *Shun-zan.* Sheba ware, made at Tokio. Diam. 3¾ in. to 2½ in. 1115.

SET OF THREE SAKI CUPS, graduated in size. Japanese eggshell porcelain, painted in faint colours, with gilding. Landscapes with panels above, inscribed with the names of views near Tokio and the artist's name, *Getsu-ho.* Sheba ware, made at Tokio. Diam. 3½ in. to 2½ in. 1116.

SET OF THREE SAKI CUPS, graduated in size. Japanese eggshell porcelain, enamelled in blue with gilding, with various scenes from the Nō, or ceremonial dances; on each the signature of the artist in red. Sheba ware, made at Tokio. Diam. 3½ in. to 2¾ in. 1117.

SET OF THREE SAKI CUPS, graduated in size. Japanese eggshell porcelain, painted in colours, with gilding. Busts of Japanese ladies. On each the signature of the artist, *Sho-getsu ro-jin,* "The old man Shogetsu," and a seal signifying "Seventy-two years old." Sheba ware, made at Tokio. Diam. 3½ in. to 2½ in. 1118.

CLASS VIII.—JAPANESE POTTERY.

LOW VASE, with rounded base. Thin Japanese pottery, of a dull black, turned on the lathe; in one place a hole has been filled with melted brass; the former owner has written his name in red lacquer. Giyoki ware. 8th century. H. 3¾ in.; diam. 6¼ in. 1119.

Giyoki was a bonze of the temple of Sugawaraji, province of Izumi, and belonged to the Takashi family, descended from a King of Kandara. He was born A.D. 674, and died in 749. To him is attributed the invention of the potter's wheel. Another specimen is in the South Kensington Museum, No. 76,161.

FIGURE OF KUWAN-ON, the Chinese goddess Kwan-yin, seated on a lotus. Japanese pottery coloured brown; on the back are inscribed Buddhist sentences, and on the pedestal *Kei-an ni-nen shogatsu ni jiu hachi nichi Asho keihaku ki sin Nin.*

wa-zi. "Presented by Asho on the 28th January, 2nd year of Kei-an, to the temple of Ninwazi." The second year of Kei-an is A.D. 1649. H. 4¼ in. 1120.

The Buddhist temple of Ninwazi was built by the Mikado Kôkô Tenno in the 9th century, and is one of the handsomest buildings on the west side of Kiôto.

FIGURE OF BUDDHA seated on a lion, and holding in his hands a book. Japanese pottery, covered with a brown glaze; at the back of the figure is inscribed *Ben-shi*, the maker's name. H. 5½ in. 1121.

FIGURE OF DAIKOKU, the god of Riches. Japanese pottery; he is resting his mining hammer on a bale of rice, near which are two mice; in his left hand he holds the mouth of his bag, which is over his shoulder, and has on it a tablet inscribed, *Ben-shi Yu-toku-sai*, the maker's name. H. 5½ in. 1122.

FIGURE OF DAIKOKU, the god of Riches. Japanese pottery covered with a brown glaze. He is seated and holds in one hand a money bag, in the other the mining hammer. On his back are two tablets inscribed, *Kawa-ze Ben-shi*, the maker's name. H. 5¾ in. 1123.

FIGURE OF SHIN-NO, the god of Medicine. Japanese stoneware, partially glazed. He is seated on a rock and holds in his mouth the leaf of a tree, the trunk of which is in his hand. Bands of leaves round his neck and waist. H. 9 in. 1124.

FIGURE OF HOTEI, the god of Contentment. Brown glazed Japanese stoneware. He is represented as a fat man, standing, with his dress open to his waist, and laughing; in his right hand he holds up a fan. Stamped mark in the seal character, indistinct. Bizen ware. H. 8¾ in. 1125.

FIGURE OF DAIKOKU, the god of Riches. Brown glazed Japanese stoneware. He is represented seated on the ground, resting his hands on a mining hammer, which is supported on a bale of rice. Bizen ware. H. 7¾ in. 1126.

FIGURE OF DARUMA, seated. Brown glazed Japanese stoneware. He holds in his hand a fly flap. Bizen ware. H. 8¼ in. 1127.

GROUP OF HOTEI AND DAIKOKU. Japanese stoneware, covered with a brown glaze. In the centre, a rice bale, on which is a dish containing a fish; on one side, Hotei seated on the ground, and resting his arm upon his bag; on the other, Daikoku standing, and holding a bottle. Mark, stamped, *K'wa-bo*, the maker's name. H. 6 in. [Pl. XV. 194.]. 1128.

FIGURE OF KWANGU. Brown Japanese stoneware. He is standing, and has held in his right hand a sword, now lost; his

left hand in his belt. Mark incised, *Cho*, part of the maker's name. Bizen ware. H. 14½ in. 1129.

This is the celebrated Chinese warrior Kwan Yu, who died in the time of the Three Kingdoms, in A.D. 219. He was canonized in the 12th century, and raised by the Emperor Wan-leih to be the god of War in 1594, since which he is called in China Kwan Ti.

INCENSE BURNER, in the form of Hotei, god of Contentment. Japanese stoneware, covered with dark brown glaze. Bizen ware. H. 3¼ in. 1130.

INCENSE BURNER, in the form of a group of two fantastic lions fighting. Brown glazed Japanese stoneware. Mark incised, *Kio-chika*, a maker's name. Bizen ware. H. 7⅓ in. 1131.

BOTTLE, with narrow neck. Brown glazed Japanese stoneware, with spots of a lighter colour in low relief. Bizen ware. Said to be a close imitation of Corean ware. H. 8¼ in. 1132.

WALL VASE for flowers, in the form of an insect, the cicada, resting on a branch of the pine. Brown glazed Japanese stoneware. Bizen ware. H. 5¼ in. 1133.

WALL VASE for flowers, in the form of a basket. Dark brown Japanese stoneware imitating rusty iron; interlacing bands in slight relief like bamboo work. Probably Bizen ware. H. 6 in. 1134.

TWO PLATES. Fine brown Japanese stoneware, with ornaments in low relief, viz., a child with Hotei's bag, and a formal border. Bizen ware, modern. Diam. 3½ in. 1135.

INCENSE BURNER, in the form of a box resting on a hod of basket work. Brown glazed Japanese stoneware. Bizen ware. H. 6¼ in. 1136.

FAN-SHAPED BOTTLE. Red Japanese stoneware, with streaks to imitate marble; on the two faces are panels with chrysanthemums among clouds, moulded in low relief. Bizen ware. H. 4⅜ in., L. 6 in. 1137.

BOTTLE of rude form, with broad base. Dark brown Japanese stoneware, slightly glazed. With its original silk bag. Imbe ware, made in the province of Bizen. H. 9¾ in. 1138.

Probably a very ancient specimen.

GOURD-SHAPED BOTTLE. Red Japanese stoneware, with a dull glaze, stamped with small scrolls. Bizen ware. H. 6 in. 1139.

CIRCULAR STAND, on a high massive foot. Rude Japanese pottery, covered with a brown glaze. Said to be Tokonabe ware. H. 2¾ in., diam. 4¾ in. 1140.

GOURD-SHAPED BOTTLE, in two stages. Grey Japanese stoneware, covered with a thin slate-coloured glaze. H. 4¼ in. 1141.

GOURD-SHAPED BOTTLE. Japanese stoneware, of coarse make, brownish glaze, with roughness or scoriæ, among which may be distinguished incised characters, *O-gon*, "Yellow gold," and some verses. H. 8 in. 1142.

FLOWER TUBE. Japanese stoneware, with a light brown glaze. It spreads out slightly at the base and has incised inscriptions, in Japanese verses on a flower boat, "written by the old man Han-sen." Mark, in a hexagon, *Sei*, the maker's name. H. 8½ in. 1143.

JAR, with five small loops as handles. Coarse Japanese pottery, partially covered with a brown glaze. Mito ware. H. 5 in. 1144.

FLOWER VASE. Coarse Japanese pottery, partially covered with a pale grey glaze; round the neck are stems in relief, terminating in leaves; the handles are formed of two flowers coloured red and green. Mito ware. H. 7½ in. 1145.

VASE, imitating a fish basket. Brown Japanese stoneware. An extraordinary specimen of manufacture, as the bands imitating wicker appear to have been separately applied, and may be seen to cross each other. H. 7 in., W. 6¾ in. 1146.

BARREL-SHAPED POT AND OPENWORK COVER. Japanese stoneware, of a light buff colour, with formal leaves incised and filled in with white and black. The cover imitates plaited bamboo. Perhaps Karatzu ware. H. 6 in. 1147.

JAR. Coarse Japanese pottery, unevenly made and partially glazed buff and grey. Mark incised, *Shigaraki U-hé*, "Uhé of Shigaraki." H. 3¾ in. 1148.

FLOWER VASE. Japanese pottery. It has a wide lozenge-shaped mouth, and is covered with a light brown glaze with streaks of darker colours. On the bottom is inscribed in red lacquer, *I-pen-sai*, probably an owner's name. Shigaraki ware. H. 9½ in. 1149.

SQUAT INCENSE VASE. Japanese pottery, covered with an irregular brown glaze. Ivory cover and silk bag. Said to be Shigaraki ware. H. 2¼ in. 1150.

INCENSE VASE. Coarse Japanese stoneware, roughly made and covered with a thin brownish glaze. Mark stamped indistinct. Ivory cover. Shigaraki ware. H. 3 in. 1151.

TRIPOD VASE. Japanese stoneware, covered with a green glaze, crackled; the feet are in the form of boys supporting the bowl with their hands. Shigaraki ware. H. 1¾ in. 1152.

GOURD-SHAPED BOTTLE. Japanese stoneware, with a rough surface, partially glazed, somewhat imitating fish skin. Shigaraki ware. H. 5½ in. 1153.

SMALL TRAY. Grey Japanese stoneware, covered with small lumps of glaze to imitate shark skin, whence it is called Same-yaki. Diam. 3 in. 1154.

GOURD-SHAPED BOTTLE. Brown Japanese stoneware, of which the surface is covered with small drops of glaze so as to imitate shark's skin. Called by the Japanese Same-yaki, meaning shark's skin ware. H. 4¼ in. 1155.

VASE. Japanese stoneware, covered with a smooth brown glaze on the upper portion; the lower part unglazed. Takatori ware, made at Sobara-mura, province of Chikuzen. H. 2¼ in. 1156.

INCENSE VASE, with two small ears. Brown Japanese stoneware, partially glazed, of a light brown, with a patch of darker brown; ivory cover and original silk bag. Takatori ware, made at Sobara-mura, province of Chikuzen. H. 4 in. 1157.

INCENSE VASE, with two small ears. Yellow Japanese stoneware, partially glazed of a full brown, with its original silk bag. Takatori ware, made at Sobara-mura, province of Chikuzen. H. 3½ in. 1158.

GOURD-SHAPED VESSEL, with a large opening at the side for burning incense before the Kamis. Grey glazed Japanese stoneware. Takatori ware, made at Sobara-mura, province of Chikuzen. H. 3½ in. 1159.

SAUCER DISH. Japanese stoneware with ornaments in relief, covered with a streaky glaze, brown, black, and yellow, ornamented with a large flower, from which issue scrolls. Takatori ware. Diam. 7¾ in. 1160.

BOWL, of which the rim is curled inwards on two sides. Japanese stoneware, coated inside with a green glaze, and outside brown. Said to be Takatori ware. Mark stamped in Japanese, *Ki*, part of the maker's name. Diam. 7½ in. [Pl. XV. 195.] 1161.

LOW VASE. Japanese stoneware, covered with a speckled metallic glaze imitating copper, the foot left rough and solid. H. 2¾ in.; diam. 3¼ in. 1162.

TEA JAR. Dark brown Japanese stoneware, glazed inside. The body horizontally ribbed; round the mouth six knobs. Ivory cover. Said to be made by Hozan of Kiôto. H. 2¾ in. 1163.

CIRCULAR BOX. Brown glazed Japanese stoneware, with ornaments in low relief, chrysanthemums on a diapered ground. Mark, a seal character, *Sei*, the maker's name. Diam. 6½ in. [Pl. XV. 196.] 1164.

VASE of a lozenge form. Coarse brown Japanese stoneware, with portions of green crackle glaze round the mouth. Mark, two long panels stamped in the seal character, *I-ga Ju-shi sei sei.* "Carefully made by Jushi of Iga." Iga ware, made in that province. H. 9 in. 1165.

The factory is near Shigaraki, in the neighbouring province of Omi, and was established about the same time.

TRIANGULAR WATER VESSEL. Light brown Japanese stoneware, partially covered with a dark brown glaze, over which is run a thick olive green glaze. Tamba ware. Black lacquer cover. H. 4½ in.; L. 7 in. 1165*a*.

This ware is made in the province of Tamba, and resembles Corean. The specimens made between 1520 and 1580 are called Ko-Tamba.

SHALLOW BOWL, on high foot, in which are three holes for suspension. Japanese stoneware, covered with a grey crackle glaze. Probably Hagi ware. H. 2¾ in.; diam. 6½ in. 1166.

It is not known when the fabric at Hagi, province of Nagato, commenced. Tea bowls were, however, made there, 1504–1520. A century later a Corean named Rikei, or Korai Saiyemon, settled there, and his descendants in the eighth generation still continue the trade.

DRINKING CUP. Brown Japanese stoneware covered with a grey glaze, crackled; round the body are faintly indicated storks with flowers between them, incised and filled in with white and blue. Hagi ware, made at Hagi, province of Nagato. H. 2¾ in., diam. 2¾ in. 1167.

INCENSE BURNER, in the form of an artichoke, of which three of the leaves are bent down to form the feet. Japanese stoneware, covered with a lavender glaze, crackled. Hagi ware, made at Hagi, province of Nagato. H. 4 in. 1168.

CUP. Grey Japanese stoneware, covered with a thick glaze, crackled; the under part coloured brown. Hagi ware, made at Hagi, province of Nagato. Diam. 3¾ in. 1169.

INCENSE BURNER, in the form of a tripod. Japanese grey glazed stoneware, crackled, and with portions in pale green. Hagi ware, made at Hagi, province of Nagato. H. 2¼ in., diam. 3¾ in. 1170.

BARREL-SHAPED INCENSE VASE. Red Japanese stoneware, partially coated with a dark brown glaze with a yellow streak. Ivory cover, silk bag, and outer case of black lacquer. Zeze ware. H. 3¾ in. 1171.

This ware is made at the small town of Zeze, near the Lake of Omi. About 1644 tea utensils were extensively made there. The glaze is like that of Ko-Seto.

GOURD-SHAPED INCENSE JAR. Dark red Japanese stoneware, partially covered with a brown glaze. Ivory cover, lacquer case, and silk bag. Said to be Zeze ware, but the lid of the case is inscribed in gold, *Ko-Se-to hio-tan*, "Gourd of Ko-Seto." It is therefore probably of Ko-Seto ware. H. 2½ in. 1172.

Ko-Seto is a name given to the pottery made by Kado Shirozayemon, better known as Toshiro the First, who studied the manufacture in China in the 13th century, and founded the pottery of Seto, province of Owari.

VASE, with wide mouth. Japanese stoneware, covered with a pale grey glaze, crackled, through which some indistinct designs in blue appear; at the bottom a fret border filled in with blue. Genpin ware, made at Seto, province of Owari. H. 5¾ in. 1173.

This ware was made by a Corean named Gen-pin, who settled at Seto between 1592 and 1614.

OCTAGONAL BOWL. Thick Japanese stoneware, covered with a greenish grey glaze; inside, in the centre, is impressed a seal character, filled in with blue; outside, a flower in each panel, executed in blue and white. Diam. 4¾ in. 1174.

JAR. Japanese stoneware, with a grey glaze; very irregular in form, and probably a castaway found on the site of a kiln; subsequently ornaments have been added in gold, representing crabs, insects, &c. Old Seto ware, province of Owari. H. 6¼ in. 1175.

TEA BOWL. Orange coloured Japanese pottery, covered with a yellow glaze. Ki-seto ware, made in the province of Owari. H. 3 in., diam. 4½ in. 1176.

LONG NECKED BOTTLE. Japanese stoneware, covered with a yellowish glaze, slightly crackled; brown base. Ki-seto ware, made in the province of Owari. H. 9¾ in. 1177.

Ki-seto, or Yellow Seto, so called for its colour, was first made about 1467–1486 by Haku-an. This specimen dates probably from 1670.

GOURD-SHAPED BOTTLE. Japanese stoneware, covered with a bluish green glaze, crackled, and with minute white specks. Said to be made at Seto, province of Owari. H. 7¾ in. 1178.

HEAVY BOWL. Japanese stoneware, covered inside with a grey glaze, crackled, over which are radiating lines of large brown spots; on the outside storks and clouds impressed and covered with a sea green glaze, crackled. Seto ware, possibly made by Gen-pin. Diam. 6½ in. 1179.

CYLINDRICAL WATER JAR AND COVER. Rough Japanese stoneware, partially covered with a pale grey glaze; two crustaceans form the handles. Mark stamped near the bottom, in seal character, *K'wan-riyo*, the maker's name. H. 7½ in., diam. 3½ in. [Pl. XV. 197.] 1180.

SAKI BOTTLE, with a small lip. Buff coloured Japanese pottery, covered with vertical streaks of thick white glaze (*shiro gusuri*), resembling the drippings of a candle. H. 6½ in. 1181.

TEA BOWL, with a small spout at one side, very rudely made. Japanese stoneware, coated with an irregular grey glaze (*shiro gusuri*), crackled; on the side a very rudely painted flower; underneath are five deeply indented finger marks. Diam. 4¾ in. 1182.

DISH, in the form of two halves of bivalve shells overlapping. Japanese pottery, covered with a pale grey glaze (*shiro gusuri*), which on the under part is irregularly distributed. Inside are faint inscriptions relating to the view at Seta. Mark, stamped, *Se-ta*, name of a place on the Lake of Biwa. W. 4¾ in. 1183.

TEA BOWL. Coarse Japanese glazed stoneware; on the outside is outlined in black the badge of the Tokugawa family. Diam. 5 in. 1184.

BASIN. Grey glazed Japanese stoneware, with engraved designs, filled in with white clay. Inside a chrysanthemum surrounded by similar flowers; and inside and out, borders of zigzag pattern with hatched lines. Mishima ware. Diam. 5½ in. 1185.

Sent from Japan as Corean, and Dr. Hoffmann [Jacquemart and Le Blant, p. 315] mentions among Corean potteries the cups of Mishima (the Three Islands), which are so called because they resemble at a distance the Mishima almanac. This almanac is printed at a famous temple at Mishima on the Tokaido, the great route to Yedo. The box containing this specimen has on it a label simply describing it as a Mishima basin, and it is not certain therefore whether this is a Corean or a Japanese imitation.

BOWL. Brown Japanese stoneware, with engraved ornaments within, filled in with white clay, and two nicks in the foot rim. Mark impressed, *Dohachi* (?), maker's name. Probably Yadsushiro ware. Diam. 6 in. 1186.

SAUCER. Japanese stoneware, covered with a gray glaze, and ornamented with formal impressed patterns filled in with white. Mark, stamped in a hexagon *Sei*, the maker's name. Said to be Mishima ware. Diam. 4 in. 1187.

BOWL. Red Japanese stoneware, with a grey glaze, and white ornaments, two circles, &c. Said to be Mishima ware. H. 2¾ in., diam. 4¼ in. 1188.

SAUCER DISH. Brown Japanese stoneware, covered with a grey glaze, on which are ornaments in white outline; in the centre a dragon; Greek fret border; on the back a pattern of radiating spots. Diam. 6¼ in. 1189.

BOWL. Red Japanese stoneware, with a brown glaze and white ornaments, two circles, &c. Said to be Mishima ware, made in Idsumo. H. 2¾ in., diam. 4¼ in. 1190.

SAUCER DISH. Red Japanese stoneware, with a brown glaze and white ornaments of circles and rays. Said to be Mishima ware, made at Kiôto. Diam. 6 in. 1191.

SAKI BOTTLE. Japanese stoneware, with bands of impressed scallops, covered with a green glaze. Said to be Mishima ware. H. 5⅛ in. 1192.

FIVE CUPS. White glazed Japanese pottery, with engraved designs, filled in with black; inside, the seal character, *Ju*, "Longevity;" outside, various plants. Yadsushiro ware. Diam. 2¼ in. 1193.

This factory was founded about 1632 at a village called Shirno-Toyohara, near Yatsu-hashi, province of Higo, and was worked after the Satsuma model. The ware is generally grey inlaid with white, and it is probably at this factory that Mishima ware or the imitation of it were made.

TEAPOT-STAND, on three feet. Japanese stoneware, covered with a green glaze, crackled. Around it the Pa-kwa, raised and gilt. Mark, impressed, in the seal character, on a projecting piece of clay, illegible. Diam. 3¼ in. 1194.

DISH, in the form of a haliotis shell. Grey Japanese stoneware, with a transparent glaze speckled with brown. Mark, stamped, *Mai-ko*, the name of a place in Banshiu, near Kobi. L. 7¾ in. [Pl. XV. 198.] 1195.

CYLINDRICAL POT. Rough Japanese stoneware, partially glazed, of a mottled brown. It is made to imitate a section of a branch, with a cicada in full relief. Mark, stamped, *Mai-ko*, the name of a place in Banshiu. H. 3½ in. [Pl. XV. 198.] 1196.

GOURD-SHAPED BOTTLE. Japanese stoneware, covered with a mottled glaze, with ornaments in white slip. Soma ware. H. 4¾ in. 1197.

DRINKING CUP, with indented sides. Japanese stoneware; the outside rudely pitted, as though with the workman's fingers; pale grey speckled with brown, inside greenish and crackled. Two impressed marks, one of a gourd shape, *Soma*, the other, in an oval, *Kane-shige*, the maker's name. Soma ware. Diam. 3 in., H. 3 in. [Compare Pl. XV. 199, 201.] 1198.

DRINKING CUP. Japanese stoneware, partially glazed, and the inside crackled; inside part of a horse in relief; outside four coiled green dragons; the spaces between indented as though with the finger nail; underneath an impressed figure of a prancing horse tied to a stake, and stamped mark in an oval, *Yen-zan*, the maker's name. H. 3½ in., diam. 4 in. [Pl. XV. 200.] 1199.

DRINKING CUP. Grey Japanese stoneware, the sides rough and irregular, having been pressed in with the hands while soft. It is covered with specks on the outside under a thin glaze, with a few patches of green; on one side a horse in low relief outlined in blue. The inside is covered with a green crackle, and at the bottom is faintly traced a horse. H. 3¼ in. 1200.

DRINKING CUP, with indented sides. Japanese stoneware; the outside rudely pitted, pale grey speckled with brown, and a horse in relief; inside marbled in grey and crimson. Mark, stamped, in an oval, *So-ma*, the name of the fabric. Diam. 4¼ in. [Compare Pl. XV. 199.] 1201.

DRINKING CUP. Japanese stoneware, roughly indented; on the outside a prancing horse tethered to two stakes, with the badge of the Prince of Soma by its side; inside another horse. Mark, stamped in an oval, *So-ma*, the name of the fabric. H. 2¾ in. [Compare Pl. XV. 199.] 1202.

TWO CUPS. Japanese pottery, indented at the sides, and covered with a speckled grey glaze; inside is painted a running horse. Mark, stamped, *Kane-shige*, the maker's name. Soma ware. Diam. 2 in. [Pl. XV. 201.] 1203.

GOURD-SHAPED BOTTLE. Japanese stoneware. The body covered with a grey glaze, sprinkled with dark spots; round the mouth a splash of greenish glaze. Soma ware. H. 10 in. 1204.

PAIR of square fruit dishes, with open basketwork edges. Grey glazed Japanese stoneware; in the centre, in low relief, a horse tethered to a stake. Mark, stamped, *So-ma*, the name of the fabric. W. 5½ in. [Pl. XV. 199.] 1205.

VESSEL, in the form of the fruit of the nelumbium (*hasu-no-mi*). Fine red Japanese stoneware. Some of the seeds are made loose so as to rattle. Diam. 3½ in. 1206.

DEEP SAUCER DISH. Brown Japanese stoneware, covered with finger marks, and glazed of a dark grey; on it branches of prunus in relief. Two stamped marks, *Go-koku-san*, "Native products," and *Kaki-tsubata*, "an iris." Diam. 7 in. [Pl. XI. 137.] 1207.

TEA BOWL, of peculiar form, as though modelled from the lower half of a turned wooden flask. Japanese stoneware, covered with a grey glaze with white incised ornaments. Probably Hagi ware. H. 3¾ in., L. 5 in. 1208.

TEA BOWL. Japanese stoneware, partially covered with an orange glaze; on the outside is painted a stork flying. Mark, stamped, *Yu-ko*, maker's name. H. 2½ in., diam. 5 in. [Pl. XV. 202.] 1209.

TEA BOWL. Red Japanese pottery, enamelled in colours, with gilding; on the outside the figure of Longevity resting on a stag, and a boy with a fan. H. 2½ in., diam. 3¼ in. 1210.

PLATE. Brown Japanese stoneware, covered with a greyish blue glaze, and coarsely painted in black with flowers and scrolls. Diam. 7 in. 1211.

TEA BOWL. Grey Japanese pottery, covered with a light brown glaze. Mark, impressed, *Asa-hi*, "Morning light." Asahi ware, made at Uji, province of Yamashiro. Diam. 4½ in., H. 2¾ in. [Pl. XV. 203.] 1212.

This factory was founded between 1644 and 1647, and derives its name from its colour resembling morning light. It has long been noted for its tea bowls.

SQUARE SHALLOW BOWL. Japanese stoneware, covered with a dark brown glaze, coarsely painted in red, yellow, and green; on two of the sides rings to represent handles. Diam. 4¼ in. 1213.

TEA BOWL. Red Japanese pottery, coarsely made, covered with a peculiar semi-transparent glaze. Mark, stamped *Ji-zan saku*, "Made by Jizan." H. 3 in., diam. 5 in. [Pl. XVIII. 258.] 1214.

STAND for teapot lid. Red Japanese pottery, covered with a white semi-transparent glaze; it represents a hollow square, on which a man with a large hat is trying to climb. H. 2½ in. 1215.

BASIN. Grey Japanese stoneware, covered with a grey glaze; ornamented inside and out with storks among clouds, outlined in black and coloured green. Said to be Tamba ware. Diam. 7 in. 1216.

POT AND COVER. Reddish grey Japanese stoneware. Inside is coarsely painted a monster; the cover imitates basketwork; round the handle is tied an osier twig. Mark, stamped inside the cover in relief, and on bottom, in sunk letters, *Ki tei*, "Tortoise hall," the name of a firm. H. 3½ in., diam. 3¾ in. [Pl. XV. 204.] 1217.

SQUARE TRAY. Pale Japanese pottery, covered with a thick white glaze, over which are a few rude outlines, and some green patches. Made at Oribe, province of Owari. Mark, *Roku-bei*, maker's name. W. 4 in. [Pl. XV. 205.] 1218.

The factory of Oribe, province of Owari, was founded in the beginning of the 17th century at the request of Furuta Oribe-no Sho Shigekatsu, a *matamoto* of the Shogun.

CUP, pressed into a square form. Pale grey Japanese stoneware. Made at Oribe, province of Owari. H. 2⅜ in. 1219.

SQUARE TRAY, with wavy edge on a raised foot. White Japanese pottery covered with a brilliant green glaze; on it, in low relief, a map of Japan. Mark, stamped, *Tami*, part of the maker's name. W. 12 in. [Pl. XV. 206.] 1220.

OBLONG TRAY, with wavy edge. Japanese pottery, covered with a bright green glaze, with patches of yellow and brown; on it, in very low relief, is a view of a famous spot in the province of Tango, by the seaside, where there is a long natural causeway, known as the broken ladder of the gods, Amano Hasidate. Above is an inscription in Japanese, "View of Amano Hasidate, surrounded by the angry waves and enveloped in mist." Awaji ware. L. 9 in. 1221.

TWO DEEP SAUCERS, one green glazed, one yellow glazed. Japanese pottery. They are in the shape of the Paulownia imperialis, which is the badge of the Mikado's family. Mark, stamped on one, *Minato yaki*, "Minato pottery." Minato ware, made at Sakai, province of Idsumi. Diam. 5¾ in. 1222.

TEAPOT, in the form of a sacred tortoise, of which the tail curls over and forms the handle, the head being the spout. Japanese pottery, covered with a green glaze. On the lid is a shell. Mark, stamped, *Sen-shiu Sakai moto Minato yaki Kichi-ye-mon.* "Original Minato ware of Kichiyemon, [made at] Sakai, [province of] Sen-shiu." L. 7½ in. [Pl. XVIII. 249.] 1223.

TANTALUS CUP. Yellow glazed Japanese pottery; from the centre rise bamboo trunks, painted green; in the lower part is a hole, through which, when the cup is filled, the water enters till it reaches the top of an internal tube, and runs out of an opening in the bottom of the cup. Mark, impressed in a square, *Sen-shiu Sakai moto Minato yaki Kichi-ye-mon.* "Original Minato ware of Kichiyemon, [made at] Sakai, [province of] Senshiu." Diam. 3¼ in. [Compare Pl. XVIII. 249, but smaller.] 1224.

INCENSE BURNER, in the form of an old man. Glazed Japanese pottery. He wears a green robe lined with yellow, and has a pointed beard, breast and feet naked. Awaji ware. H. 12½ in. 1225.

TWO TRAYS, in the form of open bivalve shells. Japanese pottery. One of them covered with a green glaze, the other with a yellow glaze; on both, in low relief, an inscription in the seal character, being moral sentences. Minato or Awaji ware. L. 6½ in. 1226.

TRAY, in the form of a hand screen. Japanese pottery, with details in low relief, covered with green, purple, and yellow glazes. Awaji ware. L. 11¼ in. 1227.

SQUARE TRAY, with recurved edge. White glazed Japanese pottery, with ornaments in low relief, coloured yellow, green, and brown. In the centre two birds perched on the branch of a tree, with yellow flowers; border of vandykes, alternately green with a wave pattern, and yellow with various diapers. Said to be Sanuki ware. W. 8⅜ in. 1228.

COVERED CUP. White Japanese pottery, partly covered with a yellow glaze, leaving an indeterminate design in white. Awaji ware. Diam. 4½ in. 1229.

SAUCER DISH, with indented edge. Japanese pottery, over which is engraved a peony plant and butterfly, coloured green, purple, and white; the rest of the surface covered with a deep yellow glaze. Awaji ware, made by Minpei. Diam. 7 in. 1230.

BOX, in the form of an open fan. Yellow glazed Japanese pottery, with a landscape painted in black with gilding. Mark, stamped *Min-pei*, maker's name. Minpei ware, made in the Island of Awaji. W. 4¾ in. [Pl. XV. 207.] 1231.

Kashiu Min-pei is the name of a potter who founded a factory at Igano-mura, Island of Awaji, about 40 years ago. He learnt the art at Gojosaka near Kiôto, and his ware is like that of Awata.

Box, of irregular form. Yellow glazed Japanese pottery. The inside with clouds in black and gold; on the outside a river scene in brown and grey. The sides with a trellised diaper. L. 4¾ in. 1232.

LEAF-SHAPED TRAY. Japanese pottery, covered with green glaze; the ornament consists of branches of cypress in relief, evidently modelled from the tree itself. Said to be Kochi ware, probably made at Nose-yama, province of Tosa. L. 6½ in. 1233.

FLOWER VASE, with depressed body divided into six lobes, hexagonal neck and mouth, and two handles. Japanese pottery, with engraved designs, covered with a bright green glaze, with a few touches of yellow. Said to be Kochi ware; probably made in the province of Tosa. H. 5¼ in. 1234.

TRAY, in the shape of a curved horn, like one of the Chinese symbols. Japanese pottery, covered with a bright green glaze. Mark, stamped in an oval on the side, *Ris-sai*, the maker's name. [Pl. XV. 208.] L. 6¼ in. 1235.

CYLINDRICAL FIRE POT. Japanese stoneware, brown ground, with ornaments in slip, buff coloured flowers and scrolls with green and purple leaves. Mark, stamped *Tai-zan*, maker's name. Diam. 4¼ in. [Pl. XV. 209.] 1236

BOWL on foot. Buff coloured Japanese stoneware, glazed and crackled. A lion, in full relief, is attached to the edge of the bowl. H. 4¾ in. 1237.

VASE, in the form of a pedestal for holding pens. Japanese stoneware. It is covered with a dull purple glaze, through which flowers in outline can be distinguished, and has round the top the Pa-kwa; on one side is a small figure of a lion in full relief, which is represented as though just sprang on to the edge of the vessel. H. 5¼ in. 1238.

QUADRANGULAR VASE, on four small feet. Japanese pottery, with a light brown glaze; the outer surface covered with indentations, so as to give it a rough surface. Mark, incised *Mune-nobu*, the maker's name. H. 3⅓ in., L. 3¼ in. 1239.

QUADRANGULAR VESSEL for washing brushes for writing. Japanese stoneware, covered with brown crackled glaze; on the bottom is an inscription signifying "Made by Bunteigo at the principal factory of the Banko house, in the beginning of spring of the Midzunoye Tora calendar of the 2nd year of Temmei," A.D. 1782. Yedo Banko ware. Dimen. 2 in. by 2½ in. 1240.

TWO SHELL-SHAPED SAUCERS. Grey glazed Japanese stoneware; in each a similar rude landscape in brown and blue; above which two lines of poetry and the signature, *Banko*, the maker's name. Yedo Banko ware. Diam. 5¼ in. 1241.

SAUCER. Yellow glazed Japanese pottery, crackled and painted in red; in the centre a cruciform ornament; at the sides two panels, one enclosing two boys, the other a flower. Mark, stamped, *Banko*. Yedo Banko ware. Diam. 6 in. 1242.

SQUARE BOTTLE, for soy, with truncated angles. Grey glazed Japanese stoneware, crackled; on one face is inscribed, in low relief, *Dai Nippon Shoyu Take-guchi sei* in large letters, "Great Japan soy made by Takeguchi," and in smaller *Banko Ko-saku tsukuru*, "Made by Kosaku Banko." H. 6¾ in. 1243.

CYLINDRICAL TEA BOX. Yellow glazed Japanese pottery, slightly crackled; the outside covered with an apple green glaze. Mark, stamped inside the lid, in an oval, *Banko*. H. 2¼ in., diam. 2½ in. 1244.

WALL VASE, in the form of a long basket. Yellow Japanese pottery, painted black and with a cicada in relief on one side. Two marks, stamped in squares, in the seal character, *Banko* and *Dai Nippon Yu-setsu*, the maker's name. Isé Banko ware. H. 6½ in. [Compare Pl. XI. 136.] 1245.

INCENSE BURNER. Yellow glazed Japanese pottery, coated with black to imitate bronze; it is in the form of a vase resting on three figures of boys, and has three monsters' heads, with loose rings; on the cover a lion. Mark, stamped in the seal character, *Banko* and *Dai Nippon Yu-setsu*, the maker's name. Isé Banko ware. H. 6¼ in. [Compare Pl. XI. 136.] 1246.

TWO-HANDLED VESSEL AND COVER. Grey Japanese stoneware, showing the marks of the workman's finger and thumb; fluted body; the cover surmounted by two mushrooms. Mark, stamped in a square, in the seal character, *Banko yu-setsu*, the maker's name. Isé Banko ware. H. 5 in. 1247.

WALL VASE for flowers, cylindrical. Grey Japanese stoneware, with a light brown glaze; on one side are painted two panels of irregular form, representing the mountain Fusi-yama and two storks flying. On one side a slit for suspension. Mark, stamped in an oval, in the seal character, *Banko*, the maker's name. H. 5¾ in. 1248.

BOWL, in the form of a nelumbium leaf. Brown Japanese stoneware, covered with a grey glaze, and ornamented in colours with gilding; outside a stork in relief and stems of grass, which curl round the inside, on which is a snail. Mark, stamped, *Banko*. Diam. 6 in. 1249.

BOTTLE-SHAPED VASE, with fluted body, pale brown Japanese stoneware, unglazed; enamelled with a creeper in colours. Mark, stamped, *Nip-pon Banko*, and within an oval *Da-tei tsukuru*. "Made by Datei." H. 11 in. [Pl. XVI. 210.] 1250.

BOWL. Japanese pottery, of which the glaze has become rough from overbaking, though probably done purposely; on it is a badge like that of the Tokugawa family in black. Iga ware, made in the province of Omi. Diam. 4¾ in. 1251.

BOWL. Cream coloured Japanese pottery, slightly crackled; with a crest three times repeated, being the badge of the Tokugawa family in black. Said to be Iga ware. Diam. 4½ in. 1252.

WATER POT AND COVER. Pale yellow glazed Japanese pottery, painted in green and brown with gilding. A trunk of an old fir tree, a prunus and bamboo leaves, three emblems of longevity, and two insects. Tubes at the sides for suspension. The cover made in imitation of lacquer. Mark, impressed *Aka-hada yama*, the name of the fabric, and a stamp, *Boku-haku*, the maker's name. Akahada ware, made at Koriyama, province of Yamato. H. 5½ in. [Pl. XVIII. 259.] 1253.

This factory was founded about 1644–1647, chiefly to make tea utensils.

WATER POT AND COVER. Pale yellow Japanese pottery, painted in colours with gilding; on one side a hanging flower vase, and a bowl with fishes on a stand; each accompanied by an inscription, being the signature of the artist Boku-haku; the cover made in imitation of lacquer; at the sides imitations of tubes. Mark, stamped, *Aka-hada yama*, the name of the fabric, and *Boku-haku*, the maker's name. Akahada ware, made at Koriyama, province of Yamato. H. 6¼ in. [Pl. XVIII. 259.] 1254.

TEA BOWL. Japanese stoneware, covered with olive brown glaze; inside are impressed four figures with trees between them, and a border; outside, scored vertical lines. Mark, *Aka-hada yama*, and in a circle *Boku-haku*, the maker's name. Akahada ware, made at Koriyama, province of Yamato. H. 2¾ in., diam. 4½ in. [Pl. XVIII. 259.] 1255.

DISH, in the form of the *Tai* fish. Red Japanese pottery, covered with a white glaze, showing a darker colour in the raised portions. Mark, stamped on a kidney-shaped panel, *Aka-hada*, the name of the fabric. Akahada ware, made at Koriyama, province of Yamato. L. 7½ in. [Pl. XVI. 211.] 1256.

OBLONG TRAY on three feet. Japanese stoneware, covered with a white glaze. Inside a swastika pattern, bordered with scrolls in low relief. Mark, stamped, *Itu-sai*, the maker's name. L. 6 in. [Pl. XVI. 212.] 1257.

LEAF-SHAPED SAUCER. Japanese pottery, covered with a light brown glaze with greyish streaks. Mark, stamped in a circle, *O-hi*. Ohi ware, made at Ohi-machi, near Kanazawa, province of Kaga. Diam. 4¾ in. [Compare Pl. XVIII. 250.] 1258.

CYLINDRICAL WATER POT AND COVER. Japanese pottery, covered with a light brown glaze; on the cover a craw-fish in relief. Mark, stamped in a circle, *O-hi*. Ohi ware, made at Ohi-machi, near Kanazawa, province of Kaga. H. 6 in., diam 6 in. [Pl. XVIII. 250.] 1259.

This factory was established on the Raku system by Chozayemon about 1680, and has been much patronised by the Tea clubs.

BOX AND COVER, in the form of a fruit. Japanese pottery, covered with a brilliant chestnut glaze, excepting three panels of green glaze, with animals, &c. in low relief. Mark, stamped inside the cover, *O-hi*. Ohi ware made at Ohi-machi, province of Kaga. Diam. 2½ in. [Compare Pl. XVIII. 250.] 1260.

OVAL TRAY, in the form of a basket, containing five Chinese cash. Japanese pottery, moulded in low relief, and covered with a light brown glaze. L. 3¾ in. 1261.

PLATE. Japanese pottery, with ornaments in relief. Covered with an amber-coloured glaze. In the centre a kylin, around which a running scroll of flowers; indented edge, and underneath scored finger marks. Probably Ohi ware. Diam. 8 in. 1262.

TWO SMALL SAUCERS. Japanese pottery, with impressed designs and a warm brown glaze; three chrysanthemums and leaves. Diam. 3¼ in. 1263.

CIRCULAR BOX AND COVER. Glazed Japanese pottery. The inside pale yellow and slightly crackled; the outside purple with engraved floral scrolls gilt; on the top the character, *Ju*, "Longevity." Mark, stamped in an oval, *Riyo-zen*, the maker's name. Diam. 8½ in. [Pl. XVI. 213.] 1264.

INCENSE BURNER. Japanese stoneware, covered with a purple glaze. It has three small feet, and the body is divided into six lobes. Mark, stamped in an oval, *Riyo-zen*, the maker's name. H. 3¼ in. [Pl. XVI. 213.] 1265.

BASIN. Japanese pottery, covered with purple glaze; outside ornaments in low relief. Perhaps Kishiu ware. Diam. 5¾ in. 1266.

PAIR OF BOTTLES. Japanese pottery, covered with a brick red glaze, over which is an imperfect network in white. Mark, impressed, *Shio sai*, "The pine-tree study." H. 6½ in. [Pl. XVI. 214.] 1267.

PEACH-SHAPED SAUCER. Red Japanese pottery, covered with a semi-transparent glaze. Mark, stamped, *Kagura*. L. 7¼ in. [Pl. XVIII. 251.] 1268.

BOX, in the form of a bivalve shell, resting on three small feet; yellow glazed Japanese pottery; on the top two crustaceans in gold lacquer. Mark, stamped, *Kagura*. W. 6½ in. [Pl. XVIII. 251.] 1269.

TEA BOWL. Brown Japanese stoneware, covered with a dark brown glaze; on one side a spray of grass. Mark, stamped, *Raku*, "Enjoyment." Raku ware, made at Kiôto. H. 2¾ in., diam. 5 in. [Pl. XVIII. 253.] 1270.

CONICAL WEIGHT, in the form of a jewel (*tama*). Japanese pottery, covered with a black glaze and sprinkled with gold. Mark, stamped, *Raku*, "Enjoyment." Raku ware, made at Kiôto. Diam. 3½ in. 1271.

TEA BOWL. Brown Japanese stoneware, coated with a dark brown glaze and with two yellow patches, one in the form of a flower; the body horizontally ribbed. Mark, stamped, *Raku*, "Enjoyment." H. 3¾ in., diam. 3½ in. Raku ware, made at Kiôto. [Pl. XVIII. 254.] 1272.

TEA BOWL, rudely made. Red Japanese pottery, covered with a semi-transparent glaze; on one side a string of circles impressed. Mark, stamped, *Raku*, "Enjoyment." Raku ware, made at Kiôto. H. 4 in., diam. 3¾ in. [Pl. XVIII. 254.] 1273.

TEA BOWL. Pale grey Japanese stoneware, partially covered with a black glaze. Two stamped marks; one of them *Sei-nei*, name of maker, the other *Raku*, "Enjoyment." Raku ware, made at Kiôto. H. 3 in., diam. 4½ in. [Pl. XVIII. 255.] 1274.

QUADRANGULAR CUP, with indented edges. Coarse Japanese pottery, green glazed. Mark, stamped, *Raku*, "Enjoyment." Raku ware, made at Kiôto. H. 2¾ in., diam. 4¼ in. [Compare Pl. XVIII. 253.] 1275.

SAUCER. Japanese stoneware. In the centre is the chrysanthemum, the imperial badge of Japan; the rest of the surface is covered with a mottled green and red glaze. Probably Raku ware, made at Kiôto. Diam. 4¼ in. 1276.

VASE, in the form of leaves tied together. Japanese pottery, covered with a deep green glaze. Mark, stamped, *Raku*, "Enjoyment." Raku ware, made at Kiôto. H. 7¼ in. [Pl. XVIII. 252.] 1277.

LOZENGE-SHAPED TRAY, on three small feet. Japanese pottery; the inside covered with a grey glaze, crackled; the sides formed by figures of storks with extended wings, glazed green. Mark, stamped, *Raku*, "Enjoyment." Raku ware, made at Kiôto. L. 4 in. [Pl. XVIII. 253.] 1278.

DISH, in the form of a Venus' ear (Haliotis) shell. Japanese pottery; the outside glazed yellow; inside white, crackled, and painted in black, with a prunus stump and flowers. Marks, stamped, *Raku*, "Enjoyment," and *Bun-ki*, the maker's name. Raku ware, made at Kiôto. L. 9¼ in. [Pl. XVI. 215.] 1279.

TEAPOT AND SET OF FIVE CUPS. Japanese imitation of pottery in paper, representing brown ware, with a coarse black and red glaze. Mark, stamped, *Sei*, maker's name. The cups in the original chip-box. 1280.

TEA BOWL. Brown Japanese pottery, partially covered with black glaze; at the sides is a row of indentations, across which is passed a white line in relief. H. 2¾ in., diam. 4½ in. 1281.

BASIN. Japanese stoneware, covered with a streaky brown glaze. Mark, stamped, *Shun-tei*, the maker's name. Said to be Kiôto ware. Diam. 6 in. [Pl. XVI. 216.] 1281*a*.

FIGURE of a fantastic lion. Japanese stoneware, covered with a greyish green glaze. Kiôto ware (?). H. 8½ in. 1282.

FIGURE OF A MINSTREL (*Manzai*), in the character Jebis. Japanese stoneware, covered with a grey glaze; he is represented with a kuge's-cap and dress, on which is repeated an armorial badge, his left arm extended, and in his right hand a fan. Mark, impressed, *Shun-yetsu*, the maker's name. H. 6¾ in. [Pl. XVI. 217.] 1283.

INCENSE BOX, in the form of a hollow pear. Grey glazed Japanese stoneware. Inside are two figures playing at *go*. Mark, stamped in an oval *Masa-ki*, the maker's name. H. 2 in. [Pl. XVI. 218.] 1284.

INCENSE BOX, in the shape of a fan. Grey glazed Japanese stoneware, with six seated figures of poets in relief on the cover, the Rok-ka-sen of the Mikado's court. Made by Masaki Soraku of Kiôto. L. 2¾ in. 1285.

ORNAMENT, in the form of a screen, on which is in relief a coiled dragon among the waves of the sea. Japanese pottery covered with a yellowish glaze. On the back is a panel with an inscription. Mark, stamped, *Boku-ko*, the maker's name, and scratched *utsushi*, "a copy." H. 2 in. [Pl. XVI. 219.] 1286.

TEAPOT. Fine Japanese pottery, made of grey pipe clay, much blackened by use. Mark on handle, stamped, *Giyoku-tei*, maker's name. Old Kiôto ware. H. 3 in. 1287.

BOX for powdered tea. Fine Japanese pottery, made of pale grey pipe clay, with two black patches, and three white chrysanthemums in high relief. Inside gilt. Ivory cover. On the bottom is engraved, *Kokiurenri Ho-raku-an tsukuru.* "Made by Horakuan, living in retirement." Kiôto ware. H. 3¾ in. 1288.

CUP, in the form of a haliotis shell. Yellow glazed Japanese pottery, slightly crackled. The outside coloured brown to imitate the shell; the inside painted with seaweeds and shells. In the original lacquered box, with inscriptions in gold, signifying, "Wine cup in the form of an Awabi (Haliotis) shell given by the priest-prince Ho-shin-no, of the Shoh-ren-in temple, to Ikken-no-bo, of the Rok-kaku temple." Both these temples are at Kiôto. L. 5 in. 1289.

TEAPOT (or rather sauce-pot), with an arched metal handle. Japanese pottery covered with a deep blue glaze. On the upper part are engraved branches. Said to be Kiôto ware. L. 4¾ in. 1290.

TEA BOWL. Japanese stoneware. On the inside and on the lower part have been inserted fragments of quartz, partially fused by a pale coffee coloured glaze. Mark, incised, *Ninsei*, maker's name. Kiôto ware. With it is one of the bamboo whisks used in preparing powdered tea. Diam. 4¾ in. 1291.

CYLINDRICAL TEA BOX. Japanese pottery. Inside, a bluish green glaze; outside, grey, crackled, with ornaments like branches of fir, in brown, green, and blue. Mark, stamped, *Ninsei*, maker's name. Kiôto ware. H. 3 in., diam. 2½ in. [Pl. XVI. 220.] 1292.

BOX, in the form of a duck. Pale yellow Japanese pottery, painted in colours, with gilding. Mark, stamped, *Ninsei*, the maker's name. Kiôto ware. L. 3 in. [Pl. XVI. 220.] 1293.

TEA BOWL. Pale buff Japanese pottery, partially glazed and painted in colours, with gilding; on the outside sixty-two Japanese figures; the foot rim has a nick cut in it. Mark, stamped within an oval, *Ninsei*, the maker' name. Kiôto ware. H. 3 in., diam. 4 in. [Comp. Pl. XVI. 220.] 1294.

TEA BOWL. Pale buff Japanese pottery, partially glazed and painted in colours, with gilding; on the outside seventeen mythological figures; the rim of the foot has a nick cut in it. Mark, stamped, *Ninsei*, the maker's name. Kiôto ware. H. 3¼ in., diam. 4¼ in. [Pl. XVI. 220.] 1295.

FAN-SHAPED BOX. Yellow glazed Japanese pottery, painted in brown, with gilding; on the cover a flower. Mark, stamped, *Ninsei*, the maker's name. Kiôto ware. W. 3¼ in. [Pl. XVI. 220.] 1296.

BOX, in the form of a fan. Yellow glazed Japanese pottery, slightly crackled, painted in colours, with gilding. Diapers and dancing figures. Mark, stamped, *Ninsei*, maker's name. Kiôto ware. L. 3½ in. [Pl. XVI. 220.] 1297.

GLOBULAR BOX, in the form of a silken ball. Yellow glazed. Japanese pottery; the silk is represented red, green, and gold. Mark, stamped, *Ninsei*, maker's name. Kiôto ware. Diam. 6¾ in. [Pl. XVI. 220.] 1298.

BALL. Grey Japanese stoneware, slightly crackled. It is made in imitation of a ball, covered with geometrically arranged bands of red, green, and blue silks, with gilding. Mark, stamped, *Ninsei*, maker's name. Kiôto ware. Diam. 3¼ in. [Pl. XVI. 220.] 1299.

TEA BOWL. Brown Japanese pottery, covered with a pale glaze; on the outside three medallions, enclosing landscapes in colours and gilding, the rest of the surface washed over with a dull green colour. In the foot rim a nick. Mark, stamped, *Ninsei*, maker's name. Kiôto ware. H. 3 in., diam. 4¼ in. [Pl. XVI. 220.] 1300.

FLAT BOX, of irregular shape. Grey Japanese stoneware, crackled. On the lid are a kuge or courtier's cap and two fans, in relief, coloured blue and brown. Mark, stamped, *Ninsei*, maker's name. Kiôto ware. L. 4 in. [Pl. XVI. 220.] 1301.

CYLINDRICAL JAR AND COVER, in imitation of a wooden bucket. Japanese pottery, covered with a light brown glaze. On the side an inscription written by Riyō-sai at the age of eighty, in the period Gen-roku, 1688–1704. Kiôto ware. H. 3½ in. 1302.

TEA BOWL. Yellow glazed Japanese pottery, crackled, and coarsely painted in colours, with two birds among waterplants. Mark, stamped *O-ike*, the name of a street in Kiôto, running east and west. Kiôto ware. H. 3 in., diam. 4¾ in. [Pl. XVI. 221.] 1303.

CANISTER. Yellow glazed Japanese pottery, painted in colours. Large flowers of a creeper, the green leaves of which are relieved by a black ground. Mark, stamped in a square, in the seal character, *Kan*, part of the name Kanzan. Kiôto ware. H. 3¼ in. 1304.

SAUCER DISH. Japanese pottery, of irregular make; the surface covered with a rough crackled glaze, with one or two patches coloured green; on it is slightly sketched the figure of a peasant. Mark, stamped in the seal character, *Kan-zan*, maker's name. Kiôto ware. Diam. 6½ in. [Pl. XVI. 222.] 1305.

TEA BOWL. Grey glazed Japanese pottery, painted with a branch of the plum tree, and an inscription, being a verse in reference to the plum, written by Hin-an. Mark, in brown, in large characters, *Ken-zan*, maker's name. Diam. 4¾ in. [Compare Pl. XVI. 223.] 1306.

SQUARE BOWL. Pale brown Japanese stoneware, glazed and coarsely painted on the outside with the cherry blossom, in brown and white. Mark, in brown on an oblong white panel, *Ken-zan*, maker's name. Kiôto ware. H. 3 in., diam. 4⅛ in. [Pl. XVI. 223.] 1307.

FIREHOLDER. Japanese stoneware; the outside painted white, with a coarse floral scroll, in brown. Mark, in brown, in large characters, *Ken-zan*, maker's name. Diam. 4½ in. [Compare Pl. XVI. 223.] 1308.

BOWL. Japanese pottery, with flowers outlined in low relief and filled in with yellow and green glazes; the ground purple, and the inside blue. Mark, in brown on a white oval panel, *Ken-zan*, maker's name. Kiôto ware. H. 3 in., diam. 5 in. [Compare Pl. XVI. 223.] 1309.

WATER VESSEL, with cover. White glazed Japanese pottery painted in colours. Round the globular body are scrolls with flowers coarsely painted. Marks, on the bottom *Ken-zan*, the maker's name, with the words *San dai*, "third generation," and *Bun-sei nen sei*. "Made in the period Bun-sei," 1818–1830. The date is repeated on the cover. Kiôto ware. H. 5 in., diam. 8 in. [Compare Pl. XVI. 223.] 1310.

The form of this vessel is taken from East Indian pottery, specimens of which are to be found in Japan.

BOX AND COVER, somewhat in the form of an artichoke. Yellow Japanese pottery, ornamented with green, yellow, and purple glazes. Mark, in Japanese, stamped, *Kiyo-midsu Gu-sai.* "Gusai in Kiyomidsu," a factory to the east of Kiôto. Diam. 5¾ in. [Pl. XVI. 224.] 1311.

INCENSE BURNER, of globular form, with foot and pierced cover. Pale buff Japanese pottery; the ornaments copied from Chinese, being raised outlines filled with various coloured glazes; on the body three medallions enclosing green dragons on a yellow ground; on the foot three symbols with scrolls. Mark, stamped, *Yei-raku.* Made by the Yei-raku family in Kiôto. H. 3½ in. [Pl. XVI. 226.] 1312.

BOWL. Japanese pottery, covered with a light grey glaze, crackled; on the outside three irregular panels with a diaper pattern in different colours; ground gilt. All this decoration is impressed with crossing lines to give the appearance of brocade. Bottom bluish green. Mark, stamped, *Yei-raku.* Made by the Yeiraku family in Kiôto. H. 2¾ in., diam. 4¼ in. [Pl. XVI. 225.] 1313.

VESSEL, in the form of the mining hammer of Daikoku, the god of Riches; pale yellow glazed Japanese pottery coarsely decorated in colours with gilding and silver; on one side the sacred tortoise and a stork; on the other two figures; on one end the seal character, *Fuku,* "Happiness," on the other *Ju,* "Longevity." Mark, stamped, *Yei-raku,* maker's name. Kiôto ware. L. 5¾ in. [Compare Pl. XVI. 226.] 1314.

BOX, in the form of an egg. Pale glazed Japanese pottery; on the cover the figure of a cock. Mark, impressed, *Dohachi,* the maker's name. Kiôto ware. H. 2½ in. 1315.

DISH, with wavy edge. White Japanese pottery painted in colours. A lilac dragon with four claws among blue clouds on a yellow ground. Mark, in black, *Dohachi,* maker's name. Kiôto ware. Diam. 7 in. 1316.

BOX, in the form of a *tai* fish. Red Japanese pottery covered with a semi-transparent glaze. Mark, stamped in an oval, *Dohachi,* the maker's name. Kiôto ware. L. 8 in. 1317.

TEA BOWL. Grey glazed Japanese pottery, crackled; on the outside branches of flowers in slight relief and painted. Mark, stamped, *Dohachi,* the maker's name. Kiôto ware. Diam. 4¼ in., H. 2½ in. 1318.

VESSEL, in form of a peach. Japanese pottery painted in the natural colours of the fruit and leaves; the apex of the fruit forms the spout and there is a hole above. Mark scratched, *Otsu-chiu mo-shung Ho-zan horu kore.* "In the second year of the cycle, early spring, Hozan carved this." And two stamps, *Tai-hei,* "Peace," and *Ho-zan,* maker's name. Kiôto ware. L. 5½ in. [Pl. XVI. 227.] 1319.

The family of Hozan has been long settled at Awata, near Kiôto, the present maker is Hozan Bunso.

JAR. Japanese pottery, covered with a green glaze. The outside decorated with plaited bands in low relief. Mark, stamped *Ho-zan*, maker's name. Kiôto ware. H. 13 in. [Pl. XVI. 228.] 1320.

CYLINDRICAL BOX, in three stages. Yellow glazed Japanese pottery. The inside crackled, the outside coloured on the sides of a bluish green, and ornamented with running scrolls in low relief. On the cover three open fans painted with landscapes. Mark, stamped, *Ho-zan*, maker's name. Kiôto ware. H. 8½ in., diam. 7 in. [Pl. XVI. 228.] 1321.

CYLINDRICAL SAKI VESSEL. Pale Japanese pottery, crackled. On it is painted, in blue and green, with gilt outlines, the moon rising from the waves of the sea dashing against rocks. Mark, stamped, *Ho-zan*, the maker's name. Kiôto ware. H. 6¼ in., diam. 3½ in. [Compare Pl. XVI. 228.] 1322.

TEA BOWL. Buff coloured Japanese pottery, with a grey crackle glaze; on it is a branch of fir and a prunus tree in green and blue enamel with gilding. Probably made by Hozan. Kiôto ware. Diam. 5 in. 1323.

SQUARE BOX. White glazed Japanese pottery, roughly painted in green, black, and white, with representations of trees covered with snow. Mark, in brown on a white panel, *Sei-fu*, maker's name. Kiôto ware. W. 5¼ in. 1324.

The Seifu family of Kiyomidsu, near Kiôto, make both pottery and porcelain; the present maker is Seifu Yoheie.

ORNAMENT for holding flowers in the form of a plant in openwork. Japanese pottery, painted in colours and picked out with gilding; inside are characters. Mark, scratched, *Sei-fu tsukuru*. "Made by Sei-fu." Kiôto ware. H. 9½ in. 1325.

TEAPOT. Grey Japanese stoneware; the sides ornamented with panels enclosing figures in relief; a border round the mouth; the rest covered with a thick deep blue glaze. L. 5 in. 1326.

SET of TEN DIMINUTIVE PLATES. Pale yellow glazed Japanese pottery, painted in colours with a different subject in each, chiefly scenes from popular life. Mark, stamped, *Iwa-kura-zan*, maker's name. Kiôto ware. Diam. 4¾ in. [Pl. XVII. 229.] 1327.

Iwakurazan Kichibeye is one of the potters at Awata, near Kiôto, who removed there from Mizoro. He may have taken his name from Iwakura to the north-east of Kiôto.

TEA BOWL. White Japanese pottery, the inside, and a broad band on the outside, coated with a thick brown glaze, somewhat streaky; round the outer rim a band of quatrefoils in red, green, and gold. Mark, stamped, *Iwa-kura-zan*, the maker's name. Kiôto ware. H. 2¾ in., diam. 4 in. [Pl. XVII. 229.] 1328.

TEA BOWL. Brown Japanese stoneware, partially covered with a dark brown streaky glaze. Several chips and imperfections have been filled in with gold lacquer, &c., on which are represented the waves of the sea. H. 2¾ in., diam. 4¾ in. 1329.

Sent from Japan as a specimen of Chinese Namako ware, which, from its weight and the nature of its glaze, it resembles. The form, however, is Japanese.

BOAT-SHAPED TEAPOT, without a spout, but the bow of the boat pierced with small holes. Yellow glazed Japanese pottery, slightly crackled and painted in colours with gilding with branches of flowers. Mark, stamped, *Kin-ung ken*, name of a house. Kiôto ware. L. 5 in. [Pl. XVII. 230.] 1330.

LARGE CUP. Japanese pottery. The inside crackled and with ornaments in blue; the outside coated with dark brown and painted in an unusual style, with three seated figures and three monsters, divided from each other by a large leaf-like scroll in yellow. Kiôto ware, made by Kinkozan. Diam. 4½ in. 1331.

Two similar bowls in the collection of Capt. Parish, R.N., have an impressed mark of the maker, Kinkozan.

TEA BOWL. Pale Japanese pottery, covered with a bronze coloured glaze. Mark, stamped, *Kin-ko-zan*, the maker's name. Kiôto ware. Diam. 4¾ in. [Pl. XVII. 231.] 1332.

TEA BOWL. Yellow glazed Japanese pottery, with coloured ornaments in low relief; inside a wasp's nest and two wasps; outside a three-clawed dragon. Mark, impressed, *Kin-ko-zan*, the maker's name. Kiôto ware. Diam. 4 in. [Compare Pl. XVII. 231.] 1333.

INCENSE BURNER, in the form of a monstrous lion. Japanese glazed pottery, crackled; pale grey with brown patches on which the hair is outlined in gold. H. 6½ in. 1334.

BOWL, in the form of a nelumbium leaf. Japanese pottery, with patches of white, grey, and green glaze. The veins of the leaf are represented, and a bud is lying across it. Mark, in brown, *Raku-han tsukuru*. "Made by Rakuhan." Diam. 6¾ in. 1335.

TEA BOWL. Red Japanese pottery, partly covered with a dark grey glaze, on which are traced inscriptions in white, and a vase with seal characters. Mark, stamped, *Shi-gen*, maker's name. Diam. 5 in. [Pl. XVII. 232.] 1336.

DIMINUTIVE BOX, in the form of the bud of the nelumbium, of which the leaf forms the base. White glazed Japanese pottery. Within the cover is inscribed, *Kan-shin saku*. "Made by Kanshin." H. 2¼ in. 1337.

CYLINDRICAL CUP. White Japanese stoneware, painted in colours with gilding in a sketchy manner, with a duck and grass. Mark, stamped *Makuzu*, that is Makuzu-gahara, a place in Kiôto. H. 3¾ in., diam. 3½ in. [Pl. XVII. 233.] 1338.

INCENSE BURNER, in the form of a man grinding tea. Japanese pottery; the flesh of the figure is left dull and coloured to nature; the drapery glazed and painted with flowers in faint colours; the mill forms a small box to contain incense, and has a cover. Kiôto ware. H. 8½ in. 1339.

GOURD-SHAPED BOTTLE. Gray Japanese pottery partially covered with a brown glaze, on which are represented in gold six monkeys; some of the details coarsely enamelled in green and red. Probably Kiôto ware. H. 3¾ in. 1340.

BOTTLE, in the shape of the fruit of the egg plant. Japanese pottery, covered with a dark brown streaky glaze. H. 8 in. 1341.

BOTTLE-SHAPED VASE, with two handles and loose rings. Japanese stoneware. The greater portion of the exterior unglazed and enamelled with growing plants, a bird, &c.; round the neck a band of diapers in colours and gold. Mark, stamped in an oval, *Sei-shi*, maker's name. Kiôto ware. H. 8 in. [Pl. XVII. 234.] 1342.

TEAPOT, flattened at the sides. Yellow glazed Japanese pottery, painted in colours with gilding; five panels of various forms, shape of fans, &c., on which are silkworms and flowers. Under the handle is inscribed, *Yoshida Hosai fudé*. "The seal of Yoshida Hosai." Kiôto ware. H. 5 in., L. 6½ in. 1343.

INCENSE BURNER, in the form of a kuge or courtier's cap. Fine Japanese pottery, painted in brown with gilding; the smoke escapes by two pierced openings in the upper part. Mark, incised, *Aka-shi*, name of a place in the province of Harima. H. 6 in. [Pl. XVII. 235.] 1344.

PLATE. Yellow glazed Japanese pottery, with the Kiku-mon or chrysanthemum badge of Japan, outlined in brown. Said to be Nabeshima ware. Diam. 5¾ in. 1345.

DISH, in the form of a peach. Grey Japanese stoneware, rough and unglazed; a stalk and leaves in relief slightly coloured. Said to be Nabeshima ware. Diam. 6½ in. 1346.

JAR. Yellow Japanese pottery, covered with a pale green glaze; on one side are represented in relief a cock and a hen on a drum, all in natural colours, with lacquer work on the drum. Said to be old Kishiu ware. H. 6¼ in. 1347.

GROTESQUE FIGURE, seated on a tortoise. Japanese pottery, covered with a brown glaze. Mark, stamped, *Gan*, part of a maker's name. Probably Ohi ware. H. 5½ in., L. 12 in. [Pl. XVII. 236.] 1348.

FIGURE OF A SACRED TORTOISE, with three *tama* or jewels on his back. Brown Japanese earthenware, with the jewels enamelled white. Mark, stamped, *Sei-ji*, the maker's name. L. 5¾ in. 1349.

PAIR of CUPS AND COVERS. Grey Japanese stoneware, coarsely painted in colours with trunks and branches of trees. Mark, in brown, *Inu-yama*, name of the factory. Diam. 4 in. [Pl. XVII. 237.] 1350.

This factory is at the village of Inaki, county of Niwa, province of Owari, but it is not known when it was founded. Both pottery and porcelain were made there.

TWO QUADRANGULAR CANISTERS. Glazed Japanese pottery, with designs in low relief; panels with flowers. One of the canisters, covered with a brown glaze, has an ivory lid; the other, covered with a turquoise glaze, a white earthenware lid. Kishiu ware. H. 2½ in. 1351.

PAIR of DIMINUTIVE TEAPOTS. Fine red Japanese stoneware; on the bottom is impressed a dragon, within the lids *Sui-kei*, probably the maker's name; on the sides of the lids, *Ko-kioku*, "Tax office," and on the handles, *Kin-yei*, a name. L. 3¾ in. 1352.

BASIN. Pale red Japanese pottery, covered with a granulated chocolate coloured glaze, imitating leather. Mark, incised, *Nikko*, the name of a place near Tokio. Diam. 5¼ in. [Pl. XVII. 238.] 1353.

SMALL FLOWER POT. Pale grey Japanese stoneware, partially covered with a pale yellow glaze, with hexagonal ornaments and storks in brown. Mark, impressed, *Shu-zan*, the maker's name. H. 2½ in. [Pl. XVII. 239.] 1354.

UPRIGHT TEAPOT. White glazed Japanese stoneware; on one side are inscribed two verses. H. 6½ in. 1355.

TEAPOT, of a trefoil shape. Grey Japanese stoneware, with ornaments in white slip, and at the back an inscription, *Nani-wa cha-mise Matsu-no-o*. "The Matsu-no-o (Old fir tree) tea house at Nani-wa." Naniwa is the old name for Osaka. Handle of vegetable fibre bound with wire. H. 7 in., L. 8 in. 1356.

BASKET-SHAPED VESSEL. Grey glazed Japanese stoneware; inside is a view of Fusi-yama, painted in black and white with the artist's seal in red, *Kio-taru no ing*, "The seal of Kiotaru." Mark, stamped, *So-bai tei*, the name of the house. L. 8 in. [Pl. XVII. 240.] 1357.

WATER VESSEL for a writing apparatus. Glazed Japanese pottery, coloured and representing a hod, convolvulus flowers, and a butterfly. Mark, stamped in a hexagon, *Zen*, the beginning of the maker's name. L. 3½ in. [Pl. XVII. 241.] 1358.

PEACH-SHAPED TRAY. Japanese pottery, covered with a fine yellow glaze; two leaves coloured green. Fujina ware, made at Madzu-ye, province of Idsumo. L. 3½ in. 1359.

TEA BOX. Fine white Japanese pottery, with a smooth yellow glaze. Fujina ware, made at Madsu-ye, province of Idsumo. H. 2¾ in. 1360.

CYLINDRICAL SAKI POT. Yellow glazed Japanese pottery, with a patch of green towards the upper part. On one side is drawn in outline a gourd plant and an inscription, *Gen-sho sai Ho-in gen*, "The seal of the Ho-in (Buddhist priest) of the Gen-sho house," perhaps used by the priest instead of his own name. Overarching wicker handle. Fujina ware made at Madsu-ye, province of Idsumo. H. 6 in. 1361.

TEA BOWL. Rude Japanese pottery, grey with patches of red, so as to imitate the partial firing of early pieces. Mark, stamped at the side, in the seal character, *Ho-raku*, the name of a factory near Nagoya, province of Owari. H. 3½ in., diam. 4¾ in. [Pl. XVIII. 256.] 1362.

TEA BOWL. Grey glazed Japanese stoneware, crackled, and slightly iridescent; on one side is painted a red fish (*Tai*); on the other is engraved in outline and gilt a fishing rod and fish basket; the rim of the foot has two nicks cut in it. Mark, stamped *Ho-raku*, name of a factory near Nagoya, province of Owari. H. 3¾ in., diam. 4½ in. [Pl. XVIII. 256.] 1363.

CHARCOAL BURNER. Pale Japanese pottery, covered with a greenish yellow glaze; one half of the top is covered with openwork representing a dragon and a fish; a frill round the edge similar to European pottery. On the bottom is engraved an inscription to the following effect:—"Copied by Toyosuke in private after the style of a barbarous country at the desire of K'wa-giu." Toyosuke founded in 1820 the Horaku fabric near Nagoya, province of Owari. Diam. 5¾ in. 1364.

BASIN. Red Japanese pottery, covered with a semi-transparent glaze; the outside is ornamented with Japanese writing in black, written in a very irregular manner. Mark, stamped, *Go-raku yen sei*, "Made at the Go-raku house." Said to be out of the palace of the Prince of Mito. H. 5 in., diam. 7 in. [Pl. XVIII. 257.] 1365.

JAR. Japanese pottery, covered with a salmon-coloured glaze. Round the body parallel bands of green and red lines, over these two white panels; on one of them the characters, *Cho-raku*, "Long enjoyment," surrounded by birds and flowers painted in red and green, and of an European character; on the other a long inscription in red, being verses on spring, &c., with the title of the work from which they are taken. Lacquer cover. H. 6 in. 1366.

SQUARE TROUGH. Japanese pottery, crackled, and coated with a pale green glaze, excepting on the bottom, which is yellow; on various parts are large seal characters impressed and gilt. Mark, stamped *Kik-ko*, the maker's name. Raku ware, made at Osaka. H. 4¼ in., W. 7 in. [Pl. XVII. 242.] 1367.

SQUARE VESSEL. Japanese pottery, covered with a bright green glaze, crackled; within and on the sides are large seal characters impressed and gilt, viz., *Fuku*, "Happiness;" *Tsuru*,

"Stork;" and *Kame*, "Tortoise." Mark, stamped, *Kik-ko*, the maker's name. Raku ware, made at Osaka. W. 2¼ in. [Pl. XVII. 242.] 1368.

FAN-SHAPED TRAY. Yellow glazed Japanese pottery; the upper part coated with white and crackled. On it two rushes partly engraved and gilt, and partly painted. Mark, stamped, *Kik-ko*, maker's name. Raku ware, made at Osaka. W. 9½ in. [Pl. XVII. 243.] 1369.

PEACH-SHAPED TRAY, on three feet. Yellow glazed Japanese pottery, with two leaves and spots in green. Mark, *Kik-ko*, maker's name. Raku ware, made at Osaka. L. 3¼ in. [Pl. XVII. 242.] 1370.

CIRCULAR BOX, in the form of a large chrysanthemum flower. Yellow glazed Japanese pottery; the flowers coloured white with green leaves. Mark, stamped, *Ju-san ken*, "the Ju-san house." Raku ware, made at Osaka. Diam. 9¼ in. [Pl. XVII. 244.] 1371.

Similar specimens bear the marks *Raku* and *Kikko*, and this box is therefore probably of the Osaka fabric.

OVAL TRAY, with arched handle. Glazed Japanese pottery; one half green, the other a bright brown, divided diagonally. Mark, stamped, *K'wan-kei*, maker's name. L. 8¼ in. [Pl. XVII. 245.] 1372.

INCENSE BURNER. White glazed Japanese stoneware, slightly crackled. It is copied from bronze, and rests on three feet formed of figures of boys, between which are lions' faces with moveable rings; on the cover a lion. Mark, stamped, illegible. Said to be Satsuma ware. H. 7 in. 1373.

TEA BOWL. Yellow glazed Japanese pottery, crackled and painted in colours, with gilding; inside a diaper border; outside twenty-three figures of Sages. H. 2¼ in., diam. 4 in. 1374.

TEA BOWL. Grey glazed Japanese pottery, crackled and painted in colours with gilding; inside four mallow leaves within a framework of gilding and a border of diaper; the outside covered with bands and borders of rich diapers, among which are scattered medallions enclosing flowers. H. 3 in., diam. 4½ in. 1375.

TEA BOWL. Grey glazed Japanese pottery, crackled and painted in green, with a few touches of red and rich gilding; inside a formal border, outside bands of various patterns, alternating with repetitions of a serrated pattern. H. 3 in., diam. 4½ in. 1376.

TEA BOWL. Pale grey Japanese pottery, crackled and elaborately enamelled in colours with gilding; inside a bird on a rock, and portions of six elaborate diapers; outside seven fans with court subjects, and diapers similar to those within. Diam. 4 in. 1377.

TEA BOWL. Pale grey Japanese pottery, crackled and elaborately enamelled in colours with gilding; inside panels of various forms, with subjects; among them the Chinese story of Sze-ma Kwang, who as a boy rescued a playmate who had fallen into a large vase by breaking a hole in the side of a vase with a stone; also portions of nine different diapers; on the outside similar decoration. Diam. 4¼ in. 1378.

CYLINDRICAL TEA BOX. Pale yellow glazed Japanese pottery, slightly crackled; round the upper part a band of diaper painted in colours, below scattered leaves in gold. With ivory lid and with its original silk bag. Old Satsuma ware. H. 2½ in., diam. 3 in. 1379.

SIX-SIDED TRAY. Pale gray Japanese stoneware, ornamented with gilding; inside two varieties of the badge of the Tokugawa family, each four times repeated. Underneath is inscribed in gold, *Matsudaira Satsuma no Kami*, being the title of the prince of Satsuma. Satsuma ware. L. 7 in. 1380.

SAUCER. Yellow glazed Japanese pottery, crackled, and painted in colours with gilding; a bird on a prunus tree and peonies. Mark in grey illegible. Satsuma ware. Diam. 3¾ in. 1381.

PLATE. Pale glazed Japanese pottery, slightly crackled, painted in colours with gilding; in the centre four sages and a boy round a table; border of indented pattern. Diam. 7¼ in. 1382.

DISH. Yellow glazed Japanese pottery, enamelled in colours with gilding. A procession of insects escorting a spider in a cage. Diam. 9½ in. 1383.

VASE, with narrow neck and spreading lip. Cream-coloured Japanese pottery, crackled, and painted in colours with gilding. On the body a rocky landscape with the waves of the sea, among which are a lady richly dressed, a child, and three other figures; borders of formal patterns. Mark, impressed within a gourd, *Makuzu Ko-zan sei.* "Made by Kozan of Makuzu." Ota ware. H. 12 in. [Pl. XVIII. 260.] 1384.

CYLINDRICAL POT AND COVER. Cream coloured Japanese pottery, painted in colours, with rich gilding; seventeen sacred personages with attendants, &c. On the cover a dragon floating among clouds, and the badge of the Tokugawa family in gold. Modern Satsuma ware, painted at Tokio. H. 7 in. 1385.

FIGURE of a Buddhist ascetic. Fine Japanese pottery, painted in colours, with gilding. He is seated on a rock, and holds in his left hand a staff, on which is part of a skull. Mark, stamped, illegible. H. 5½ in. 1386.

INCENSE VASE. Japanese stoneware, partially covered with a brown glaze. Said to be old Satsuma ware. Ivory cover; silk bag. H. 3¾ in. 1387.

BOWL. Grey glazed Japanese stoneware, with three characters in high relief, *Ko-ka tsuchi*, "Koka earth." Satsuma ware. 16th century. Diam. 4¾ in. 1388.

On the lid of the box containing this specimen is the following inscription in Japanese:—"When our ancient Lord Simadu Yoshihiro went to Corea with the expedition of Toyotomi Taiko [1592], he took water of the River Koka [in Corea] with him in his ship, and in order to prevent its becoming bad, the earth was taken up from the bottom of the river and put into the water vessel. On coming back to Japan he ordered a potter to make five tea bowls of this earth, of which this is one. 5th month, 15th year of Bun-kua (1818). Written by Soti of Iti-zi-an, of the clan of Satsuma."

PAIR OF CANISTERS, with flat covers. Grey Japanese stoneware, covered with a brownish purple glaze, with patches of dark brown and yellowish white. Perhaps Satsuma ware. H. 3½ in. 1389.

BOWL. Buff-coloured Japanese pottery, crackled, and painted in colours with rich gilding; inside a wavy border; outside Japanese armour, a drum, and a bell, the latter inscribed with the date of the 9th year of the nengo Mei-ji = A.D. 1876. Diam. 4¼ in. 1390.

SQUARE VASE AND COVER. Japanese cream-coloured ware, painted in red and blue, with gilding; on the bottom and top is a raised ring, surrounded by a blue band of various diapers, inscribed:—"The longevity of the pine tree and the age of the stork. Many happinesses." From these proceed six diagonal flowing bands with diapers in red, and two varieties of an armorial badge in gold. Mark, *Fuku*, "Happiness." [Pl. XI., fig. 135.] H. 3¾ in., W. 4½ in. 1391.

In Mr. Mitford's collection was a similar vase, which he describes as having been "made at the Satsuma potteries, to commemorate a visit of the Prince of Higo, whose armorial bearings it carries."

CLASS IX.—SIAMESE PORCELAIN.

BOWL AND COVER. Siamese porcelain of a grey paste, painted in colours; on the outside of both, a broad band with two narrow borders; on each band, four medallions enclosing half-lengths of divinities on a red ground; between them, animals with female heads, and flame-like ornaments on a black ground. H. 7½ in., diam. 6 in. 1392.

BOWL. Siamese porcelain of a grey paste, painted in colours, the only part of the paste left visible is under the foot; inside, an eightfoil surrounded by a red band on a green ground, and two narrow borders; outside, a broad band with two narrow borders, on it three medallions enclosing half-lengths of divinities on a red ground; between them, animals with female heads, and flame-like ornaments on a black ground. H. 3 in., diam. 5½ in. 1393.

GLOBULAR POT AND COVER. Oriental porcelain, painted in colours in the Siamese style; formal diaper of flowers in dark red, blue, and green, with red lines, edges, and knob. H. 3½ in., diam. 3 in. Brought from Japan. 1394.

CLASS X.—ORIENTAL PORCELAIN WITH FOREIGN DESIGNS.

SECTION A.—PLAIN WHITE.

FIGURE ON HORSEBACK. Ivory white Chinese porcelain. It represents an European in the dress of the 17th century, who has held in his right hand a sword of which the hilt only remains. The figure is turned in the saddle, and the horse's head is also turned; hat lost. H. 11¾ in. 1395.

FIGURE OF A SOLDIER, in a strange European costume. Ivory white Chinese porcelain. Steatite pedestal. H. 6¾ in. 1396.

WATER VESSEL for an ink apparatus. Ivory white Chinese porcelain. The vessel forms a hexagonal base and is surmounted by a figure of a man, in European costume and wearing a three-cornered hat, sitting in the attitude of Buddha; before him, a pot of flowers, a stork, &c. On the pedestal, impressed figures of the hare gazing at the moon, a nelumbium, &c. H. 3 in. 1397.

SECTION B.—PAINTED IN BLUE.

VASE. Chinese porcelain, painted in blue, in imitation of Dutch delft pottery; on the body three cupids' heads in relief, picked out with blue; between them are painted flowers. H. 4½ in. 1397*a*.

BASIN. Japanese porcelain, painted in blue; inside, in the centre, a kylin; round the edge, a blue band inscribed A HOLLANDER HOLLANDER; the outside divided into six compartments of various sizes, being repetitions of an elephant, a Dutchman reading, and a Dutchman walking, all in white on a blue ground. H. 3½ in., diam. 6¾ in. 1398.

SAUCER DISH. Chinese porcelain, painted in blue, with a Dutch design known as the *Koekoek in het Huisje* (the cuckoo in the house), a small building on a platform with trees and plants, above which a plant; wreath border. Mark, the lozenge symbol. Diam. 8 in. [Pl. A. 4.] 1399.

PLATE. Chinese porcelain, painted in blue; in the centre, a shield of arms, viz., two bars charged with three trefoils slipped, in chief a greyhound courant, *Palmer;* on a inescutcheon a chevron between three fleurs-de-lys. Inner border of a quatrefoil diaper with five medallions, enclosing cruciform ornaments, beyond which five flowering plants and a narrow border. Diam. 9 in. 1400.

SECTION C.—PAINTED IN COLOURS.

PAIR OF VASES AND COVERS, of European form. Chinese porcelain, with designs outlined in blue under the glaze, and coloured with blue and green enamel and gilt bands; hanging festoons. H. 11 in. 1401.

OVIFORM VASE. Chinese eggshell porcelain. The body decorated with running scrolls and borders in blue under the glaze, all picked out with gold, and leaving two panels in which are painted in colours European subjects, closely copied from Meissen porcelain, being landscapes with figures and water. H. 7¾ in. 1402.

PUNCH BOWL. Chinese porcelain, painted in colours, with gilding from European designs; inside, six figures erecting a corn-stack; border of purple diaper painted with flowers and butterflies; outside, two large panels representing harvesting, and a smaller panel of the harvest feast, under which is inscribed HARVEST HOME; in the corresponding panel is written *J. C.* in cypher, FELDEN FARM, and below, the date 1779. The spaces between are filled with a diaper in gold on a red ground, edged with Chinese scroll-work of dragons, &c. H. 6 in., diam. 14½ in. 1403.

From Lord Exmouth's collection; noticed by Mr. Chaffers as a specimen of Lowestoft. Compare No. 625 *b*.

PLATE. Chinese porcelain, painted in colours, with gilding, from a design by Francesco Albani, and representing the element Fire; above is Venus in a car with lighted torches; below, the smithy of Vulcan, who is reclining at one side; near him, Jupiter forging his thunderbolts, but pierced with an arrow by one of the numerous cupids, who are represented forging arrows, &c.; border, a Chinese scroll in gold. Diam. 9 in. 1404.

PLATE. Chinese porcelain, painted in colours, with gilding, from a design by Francesco Albani, and representing the element Air; above, Juno in her car, with a rainbow, Iris, &c.; below is Æolus, opening a door of the caves of the winds, represented by a cupid; border, a Chinese scroll in gold. Diam. 9 in. 1405.

These two plates are very grotesquely painted from bad copies of the famous pictures of the elements, painted by Francesco Albani for the Cardinal Maurice of Savoy, and now in the gallery at Turin. The colouring seems to have been left to the Chinese artist. The subjects are engraved in Landon, *Vies et Œuvres des Peintres*, and are fully described in letters from Albani to the cardinal, printed in Malvasia, *Felsina pittrice*, tom. II., p. 235.

PLATE. Chinese porcelain, enamelled in blue and brown after European designs; in the centre, a spaniel jumping; border of a quatrefoil pattern interrupted by four medallions, enclosing parrots and other birds. Diam. 9 in. 1406.

PLATE. Chinese porcelain, pencilled in black from an European design; in the centre, Aurora in her chariot. Border, three sprigs of flowers and a coat of arms, viz., three bars ermine, in chief as many roundels. Diam. 9¼ in. 1407.

SAUCER DISH. Chinese porcelain enamelled in colours, with gilding; on the upper part, a circular medallion enclosing a coat of arms with helmet and mantlings, viz., or, a fess between six griffins' heads erased gules; crest, a griffin erminois; below this, two cocks on rocks from which spring large peonies; the whole of this design forms a sixfoil-shaped panel, leaving spaces filled with black diaper on a pink ground; border of a black diaper on a green ground, interrupted by four medallions enclosing dragons. Diam. 8¾ in. 1408.

OBLONG DISH, with wavy edge. Chinese porcelain, enamelled in colours, with gilding, in a rococo style; in the centre, the arms of Mecklenburg under a crown, with the collars of the orders of the Elephant of Denmark and St. Andrew of Russia; supporters, a bull and a griffin. Two scroll-work borders, the inner one with four peacocks. L. 11 in. 1409.

These are probably the arms of Christian Louis, Duke of Mecklenburg-Schwerin, 1735–1756. The collar of the Elephant alone appears on his coins of 1749, but the St. Andrew in 1754. The service of which this dish forms part was therefore probably made between 1750 and 1756, the date of his death.

PLATE. Chinese porcelain, painted in colours, with gilding and silvering; in the centre, a large achievement of arms, two shields, accollés, viz.: 1, vert, a tower arg.; 2, per fess arg. and bendy arg. and gu., a fess gu., in chief, an eagle displayed sa.; a helmet with mantlings surmounted by a crest, a demi-lion rampant arg. issuing from a ducal coronet or; supporters, two greyhounds regardant ppr. collared or. On the border, a lozenge enclosing the second coat of the central achievement, two shields with the first coat, and the arms: viz., on a bend between six animals, three escallops; crest, a red object between two tusks issuing out of a ducal coronet; on each side, a bird sable; between these various devices are scrolls and drapery of European design. Diam. 9 in. 1410.

PLATE. Chinese porcelain, painted in colours, with gilding; in the centre, water plants and birds; inner border of diaper work in red and gold, interrupted by four medallions enclosing flowers and insects; outer border with dragons, fishes, and birds faintly outlined in blue under the glaze; narrow band of gold diaper near the rim, interrupted to make room for a crest: on a tower arg. an eagle displayed sa. holding in its claw a millrind. Diam. 9 in. 1411.

PLATE. Chinese porcelain, painted in colours, with gilding and silvering; in the centre, a coat of arms, viz., arg. a lion rampant, gu. marked on the breast with a star of six points or; helmet, mantlings, and crest, a wheel, or; on the border, the crest repeated, and three groups of shells, flowers, &c. Diam. 8¾ in. 1412.

PLATE. Chinese porcelain, painted in colours, with gilding; in the centre, a large coat of arms, viz., sab. three escallops in pale arg., *Biss*, impaling, az. three griffins' heads erased arg. *Bill?* mantlings and crest, two snakes embowed; motto, SIS FÆLIX BIS; border of black diaper with plain or gold grounds, interrupted by six medallions enclosing alternately flowers and butterflies. Diam. 8¾ in. 1413.

OCTAGONAL SOUP PLATE. Chinese porcelain, painted in colours, with gilding; in the centre the arms of the Anti-Gallican Society; crest, Britannia seated; motto, ST. GEONGE (*sic*) AND OLD ENGLAND; below, a panel with clasped hands; two borders in gold. Diam. 8¾ in. 1414.

CUP. Chinese eggshell porcelain, painted in colours, with gilding; outside, the arms of the Anti-Gallican Society, viz., gules, St. George on horseback, spearing the shield of France; crest, Britannia among flags; supporters, a lion rampant and a two-headed eagle; motto, FOR OUR COUNTRY. Diam. 3 in. 1415.

OCTAGONAL SOUP PLATE. Chinese porcelain, painted in colours, with gilding; in the centre, a coat of arms, viz., or, on a chev. engrailed sa. between three ogresses, each charged with a martlet of the first, a fleur-de-lys enclosed by a pair of coneys courant incontrant, arg. *Flight* or *Flye*; helmet, mantlings, and crest, a hand gloved, holding a hawk's lure or; motto, DEI TUTAMEN TUTUS; two formal borders in gilding. Diam. 9 in. 1416.

OCTAGONAL PLATE. Chinese porcelain, painted in colours, with gilding; in the centre, a coat of arms, viz., gules, three wolves' heads erased, arg., with a naked figure in chains attached to the bottom of shield, *Robertson*, of Kindeace, co. Ross; helmet mantlings and crest, a hand supporting a royal crown, over which the motto VIRTUTIS GLORIA MERCES; supporters, a serpent and an eagle; motto, WISE AS THE SERPENT. HARMLISS (*sic*) AS THE DOVE; border, of European design, a running pattern of flowers and wreaths. Diam. 9¼ in. 1417.

OCTAGONAL PLATE. Chinese porcelain, painted in colours, with gilding; in the centre, a shield of arms, viz., sa. a chevron ermine between three bulls' heads cabossed, arg., a cinquefoil for difference, *Saunders*, impaling ermine on a canton gu. a bird with raised wings or; crest, a demi-bull sa., charged on the shoulder with a cinquefoil or. Gilt borders. Diam. 8½ in. 1418.

OCTAGONAL PLATE. Chinese porcelain, painted in colours, with gilding; in the centre, a coat of arms, viz., erm. on a chief indented gu. three ducal coronets or, *Leach* or *Ackworth;* impaling sa. on a chevron or, between three pistols ppr. three roses gu. *Hopkins;* helmet with mantlings, and crest, an arm

issuing out of a ducal coronet, or, grasping a snake vert.; the shield rests on a bracket with a garland of flowers and two small vases, on which peacocks are perched; on the border, sprigs of flowers. Diam. 3¾ in. 1419.

OCTAGONAL PLATE. Chinese porcelain, painted in colours, with gilding; in the centre, a coat of arms, viz., gyronny or and sable, a crescent for difference, *Campbell*, it is attached to the mast of the lymphad of Lorne; crest, a boar's head or; motto, FIT VIA VI. Border of a minute pattern in blue over the glaze and in relief. Diam. 9¼ in. 1420.

OCTAGONAL PLATE. Chinese porcelain, painted in colours, with gilding; in the centre, a coat of arms, viz., az. on a fess cotised or, three leopards' faces gu., *Lee*, of Delce, co. Kent; crest, a demi-maiden holding a ring; motto, SOLI DEO GLORIA. Border of floral festoons, of European pattern. Diam. 7¾ in. 1421.

DEEP PLATE. Chinese porcelain, painted in colours, with gilding; in the centre, a coat of arms, viz., sa. three pots arg.; crest, an eagle displayed, issuing from a ducal coronet; *Genor* or *Geriare*, co. Lincoln; four detached sprigs of flowers. Border of zigzags in green and gold, with the initials *R. G.* in cypher, and sprigs of flowers in colours and white enamel. Diam. 6½ in. 1422.

PLATE. Chinese porcelain, painted in red; minute pattern consisting of four groups of flowers and vases; border of butterflies and diapers; in the centre is a crest, a dexter arm holding a truncheon proper; enclosed is a garter inscribed JE LE MAINTIENDRAI, *Nesbitt*, of Lismore. Diam. 6¼ in. 1423.

Part of a service made in China in 1810–1820 for General Alexander Nesbitt, then Quartermaster-General in the island of Mauritius.

OBLONG TEA-CADDY, with truncated angles. Chinese porcelain, enamelled in colours, with gilding. On each of the long sides, a circular medallion in blue, enclosing the letters *C. S.* in cypher under a foreign coronet, with palm branches at the sides; ground, a diaper in brown and gold; at the ends, the same cypher on a turquoise shield; the angles and cover with flowers and scrolls. H. 4¼ in. 1424.

MILK POT, from an eggshell service. Chinese porcelain, painted in colours, with gilding; in front, a coat of arms, apparently Spanish; four coats quarterly, of which the first is or on a bend vert, three half-roses of the first; ensigned with a coronet and enclosed with a cord. H. 4½ in. 1425.

CUP AND SAUCER. Chinese eggshell porcelain, painted in colours, with gilding; on each, a coat of arms, viz., or three flowers growing out of a field vert.; above, a crest similar to the arms, ensigned by a coronet; mantlings or and gu. Gilt floral borders. Diam. 2¾ in., 4¾ in. 1426.

SAUCER. Chinese eggshell porcelain, painted in colours, with gilding; a coat of arms, viz., 1 and 4, or, three bars wavy gu.; 2 and 3, or, a lion's head erased within a tressure gu., *Drummond*, impaling the royal arms, debruised by a baton sinister gu., charged with three roses arg., *Beauclerk*, helmet, mantlings, and crest, a hawk holding in its claw a laurel wreath; motto, VIRTUTEM CORONAT HONOS. Border of trefoil pattern. Diam. 4½ in. 1427.

Part of a service made in China for John Drummond, of Stanmore, M.P., born 1723, married, 1744, Charlotte, daughter of Lord William Beauclerk, and died in 1774.

CUP, SAUCER, AND COFFEE CUP. Chinese eggshell porcelain, painted in colours, with gilding, in the centre of saucer, and on the outside of cups, a coat of arms, viz., az. three griffins passant in pale or, *Wythe*, of Norfolk; crest, a griffin rampant or, holding a spear on which is impaled a boar's head az.; helmet, mantlings, and scrolls, with flowers; gilt border. Diam. of saucer, 5 in.; of cups, 3 in., 2¼ in. 1428.

CUP, SAUCER, AND COFFEE CUP. Chinese eggshell porcelain, painted in colours, with gilding, in the centre of saucer, and on the outside of cups, a coat of arms, viz., az. three griffins passant in pale or, *Wythe*, of Norfolk, on an inescutcheon, quarterly: 1 and 4, arg. a heron proper issuing from rushes, on a chief gu. three stars or, *Lubbock*, of Norfolk; 2 and 3, az. a lion rampant gardant arg., *Palgrave;* crest, a griffin rampant or, holding a spear on which is impaled a boar's head az.; helmet, mantlings, and scrolls, with flowers; gilt border. Diam. of saucer, 5 in.; of cups, 3 in., 2¼ in. 1429.

The lady whose arms appear on the inescutcheon was probably a descendant from Richard Lubbock, mayor of Norwich, as he married Elizabeth, daughter of Thomas Palgrave; he died in 1717, and is buried in St. George's Colgate, Norwich, where these arms occur.

SAUCER. Chinese porcelain, painted in colours, with gilding; in the centre, a coat of arms, viz., az. two bars wavy erm. on a chief or, a demi-lion rampant sa.; crest, an ostrich arg. holding in its beak a horseshoe or, *Smith*, of Hough, co. Chester; motto, TIEN TA FOY. Diam. 5½ in. 1430.

CUP AND SAUCER. Chinese porcelain, painted in colours, with gilding and silvering; on each of them, a shield of arms, viz., arg. a chevron sa. between three torteaux, *Blair*, of Balthyock, co. Perth; crest, a dove with its wings expanded proper; motto, VIRTUTE TUTUS; borders of gilt scroll-work. Diam. 3½ in., 5½ in. 1431.

COFFEE CUP, from an eggshell service. Chinese porcelain, painted in colours, with gilding; in front, a medallion with a bust of an European lady in the costume of the reign of Queen Anne; border of gilt scroll-work, and detached sprigs of flowers. H. 2½ in. 1432.

CUP. Chinese porcelain; in front, a medallion in red, enclosing a lady and two children in European costume, probably copied from an English print; at the back, the letters *S. A. G.* in cypher. Diam. 3½ in. 1433.

COFFEE CUP. Chinese porcelain, painted in colours, with gilding, from an English design by Stothard; a group of children, one of whom is trying to catch a butterfly. Diam. 2 in. 1434.

SET OF THREE CYLINDRICAL MUGS, in various sizes. Chinese porcelain, painted in colours, with gilding; the handles are formed of two interlacing bands; around the upper part, a broad border of blue diaper; in front, the arms, crest, and supporters of Baron Vere of Hanworth, being Beauclerk quartering Vere; motto, VERO NIL VERIUS; on each side, a shield with mantlings, enclosing the initials *H. R. V.* H. 6 in., 5¼ in., 4¾ in. 1435.

Lord Vere Beauclerk, third son of the first Duke of St. Alban's, by the heiress of the Earls of Orford, was created Lord Vere of Hanworth in 1750, and died in 1781. He was succeeded in the title by his son Aubrey, who became fifth Duke of St. Alban's in 1787. The initials do not, however, seem to suit either of the barons.

PAIR OF OCTAGONAL SALT CELLARS. Chinese porcelain, painted in colours, with gilding; in the bowls, a Portuguese or Spanish coat of arms, viz., 1, or, three crowns gu.; 2 and 3, or, a tower between two lions rampant gu.; 4, per saltire bendy or and gu., and or inscribed AVE MA.; on the sides, festoons of European design upside down. L. 3¼ in. 1436.

LONG OCTAGONAL SALT CELLAR. Chinese porcelain, pencilled in black; in the bowl, Neptune in his car; at each end, a flowering branch; on one side, a coat of arms, viz., az. a stag's head cabossed, *Mackenzie*; motto, DATA EATA (*sic*) SECUTUS; on the other side, a crest, a mountain in flames; motto, LUCEO NON URO. L. 3⅛ in. 1437.

LONG OCTAGONAL SALT CELLAR. Chinese porcelain, pencilled in black; in the bowl, Aurora in her car; on the sides, three flowering branches and a shield, viz., three bars erm. in chief three roundels. L. 3⅛ in. 1438.

COVERED CUP, with two handles, AND SAUCER. Chinese porcelain, copied from a Derby pattern; decorated with gilt sprigs, green wreaths, and broad borders composed of yellow bands, with gilding. H. 6 in., diam. 3¼ in., 6¼ in. 1439.

CLASS XI.—ORIENTAL PORCELAIN DECORATED IN EUROPE.

VASE. Chinese porcelain, ornamented with two large and two small quadrangular panels, unpainted, the spaces between them coloured blue under the glaze. H. 14 in. 1440.

This is exhibited to illustrate the state of Oriental porcelain when sent to Europe to be decorated. The blue ground only has been prepared, the panels left white to be painted in colours.

CUP AND SAUCER. Chinese porcelain, decorated in Europe, with careful paintings in sepia colour; on the cup is a castle built on the edge of the water, before which are ships, the largest of which is saluting with broadsides; on the stern is a small coat of arms, apparently a hand holding a ring, with the same device as a crest, issuing out of two wings. On the saucer is a three-masted ship in full sail; in the distance, a castle and another ship; in one corner is scratched the same coat of arms as on the stern of the ship; beneath, two coats of arms also painted in sepia, viz.: 1. Three fishes naiant in pale; crest, a hat with feathers. 2. A chief, over all a palm tree between three heads and three cups; crest, a palm tree. Diam. 3 in., 5 in. 1441.

The designs resemble those executed on glass vessels by John Schaper, of Nürnberg, 1660–1675.

CUP AND SAUCER. Chinese porcelain, decorated in red, with gilding, probably at Meissen; Chinese figures amongst scrolls and birds, all of European design. Mark, the lozenge symbol. Diam. $3\frac{1}{4}$ in., $5\frac{1}{4}$ in. [Pl. A. 4.] 1442.

CUP AND SAUCER. Chinese porcelain, with bands of blue diaper under the glaze, and a few lines moulded in relief; over this has been added a decoration in red and gold, probably at Meissen, representing Chinese figures among scrolls and birds, all of European design. Diam. $3\frac{1}{4}$ in., $5\frac{1}{4}$ in. 1443.

CUP AND SAUCER. Chinese porcelain, with bands of blue diaper and patterns moulded under the glaze; over this a decoration has been added in colours and gilding, in Holland, in the Japanese style, a red tiger and a prunus tree springing out of rocks, with banded hedges. Diam. $3\frac{1}{4}$ in., $5\frac{1}{4}$ in. 1444.

PLATE. Chinese porcelain, painted in colours, probably in Holland, in a Japanese style; a man holding by the reins a harnessed stag; behind him, a man carrying a pot with a plant on his back; in front, a flowering tree growing in a square stand. No mark, but engraved in the paste N=64 and a square, being the number of the Dresden collection. Diam. $8\frac{7}{16}$ in. 1445.

PLATE. Chinese porcelain, painted in colours, probably in Holland, in a Japanese style; a stag lodged held by a woman standing near a table and plants. No mark, but engraved in the paste N=63 and a square, being the number of the Dresden collection. Diam. 9 in. 1446.

BASIN. Chinese porcelain, painted with flowers in blue under the glaze, and subsequently decorated with colours and gilding, in Holland; inside, bunches of flowers and insects; outside, plants growing from rocks, and busts of the Prince and Princess of Orange, inscribed *Pr. Anna, Pr. W. H. F.* Diam. $5\frac{3}{4}$ in. 1447.

William Henry Friso (William IV.), Prince of Orange, was born 1711; married in 1734 Anne, daughter of George II., and was elected Stadholder of the Netherlands in 1747. He died in 1751. This was probably painted shortly after the marriage.

COFFEE CUP AND SAUCER. White Chinese porcelain, painted subsequently in colours at Chelsea, with bunches of flowers, insects, &c. On the saucer is the original mark in blue of the period Yung-ching, 1723–1736. (2.2.2.) Diam. 2½ in., 4¼ in. [Pl. II. 15.] 1448.

CUP AND SAUCER and COFFEE CUP. Chinese eggshell porcelain, decorated at Bow. On them a coat of arms, viz., erminois three wolves' heads erased sa, *Hayes*, of London; crest, a wolf erminois; around, palm branches and wreaths of flowers. Diam. 3 in., 4¾ in., 2¼ in. 1449.

CLASS XII.—ORIENTAL PORCELAIN IN COMBINATION WITH OTHER SUBSTANCES.

BOTTLE-SHAPED VASE. Chinese porcelain, coated with black lacquer. On it is a landscape inlaid with pearl shell, "Lac burgauté." H. 14½ in. 1450.

SQUARE BOX. Japanese porcelain, covered externally with cloisonné enamel. White storks and clouds on a bluish-green ground. Diam. 2 in. 1451.

This specimen has the appearance of greater age than most of its class, and exhibits a less perfect technique.

PAIR OF VASES. Yellow glazed Japanese pottery, crackled; on each side a panel with groups of flowers, painted in colours, with gilding; the rest of the surface coated with cloisonné enamel of a Chinese pattern, with flowers and scrolls on a turquoise ground. Mark in red, *Kin-ko-zan tsukuru*, "made by Kinkozan." Modern Kiôto ware. H. 4 in. [Comp. Pl. XVII. 231.] 1451*a*.

TEAPOT. Thin Japanese porcelain, marbled in brown and white, and coated externally with metal cloisons like those employed in enamelling, some of them partially filled with coloured glazes. Modern; probably Banko ware. L. 4¾ in. 1452.

CONICAL CUP on a spreading base with three feet. The base painted with three phœnixes among clouds, left in white on a blue ground; the body coated with lacquer imitating cloisonné enamel, plants and butterflies on a black ground; above, a brown, border. Modern; probably Seto ware. H. 4 in. 1453.

TEAPOT. Japanese porcelain, coated with lacquer of a dull black, with shining specks; on it are flowers in gold and silver lacquer. Mark inside lid, *Kan-zan sei sei*, "Choice manufacture of Kan-zan." Kiôto ware. H. 2¾ in. [Pl. XIV. 180.] 1454.

BASIN. Japanese porcelain; inside a medallion painted in blue, enclosing a pattern formed of three flowering branches; the outside coloured brown, and ornamented with water plants

traced in gold, and two characters, said to be armorial badges of an empress. Mark, *Nippon Seto Sorai-kutsu sei*, "Made at Seto in Japan by Sorai-kutsu." H. 3½ in., diam. 6½ in. Seto ware, province of Owari. 1455.

CUP AND COVER. Japanese porcelain, coated on the outside with black lacquer, on which are two phœnixes and a sprig of flowers in gold; inside each are three storks painted in blue. Mark, *San-han*, the maker's name. Diam. 4 in. [Pl. XV. 193.] 1456.

SAKI BOTTLE, octagonal. Japanese pottery, crackled and covered externally with bright red lacquer; on the sides, two panels with figures in low relief; groups of saki drinkers, travellers, &c. Mark in black, *Ho-zan*, the name of the maker. Kiôto ware. H. 7¼ in. [Pl. XVII. 246.] 1457.

SHALLOW BOWL, with indented edge, formed of five lobes. Japanese pottery; the inside crackled and rudely painted; the outside coated with rich red lacquer; scratched mark in Japanese, *Hachi-ju o Ki-raku-sai*, "The eighty year old man Kirakusai." Modern. Diam. 6¾ in. 1458.

DISH in the form of a haliotis shell. Japanese pottery, glazed and coated externally with brown lacquer. Mark stamped, *Yashima*, the name of a place. L. 7 in. [Pl. XVII. 247.] 1459.

BOX in the form of a duck. Glazed Japanese pottery. The outside apparently covered with gold foil, over which is spread a transparent brown lacquer. Mark stamped in a circle, *Ka-kin Shi-riu*, "The branch factory of the river." L. 2½ in. [Pl. XV. 191.] 1460.

ROUND BOX AND COVER. Japanese pottery, crackled; the inside painted with a green border; the outside coated with black and green lacquer, ornamented with red and gilding; a medallion in the centre, with two chrysanthemums, around which four leaf-shaped panels, two enclosing a fish and two a formal flower. Mark, stamped, in the seal character, *Ho-raku*, the name of fabric. Toyosuke ware, made near Nagoya, province of Owari. Diam. 5 in. [Pl. XVII. 248.] 1461.

SMALL JAR AND COVER, for comfits. Japanese porcelain, of a pearly white, with three medallions in relief, made apparently of lacquer, and gilt; on each of them a dragon among clouds. Seto ware. H. 3½ in. 1462.

TWO COVERED CUPS AND SAUCERS. Japanese eggshell porcelain, painted in colours, with flowers, and covered on the outside with fine basket work. Mark in red, *Yamato sei*, "Made in Yamato." Diam. 3¾ in., 4¾ in. 1463.

ADDENDA.

The following specimens were acquired too late to be inserted in their proper places in the Catalogue.

CHINESE PORCELAIN.

CYLINDRICAL INCENSE VESSEL, on three small feet. Ivory white Chinese porcelain. It has a richly carved stand and cover, inlaid with stained ivory, and the latter surmounted by a branch of coral H. 3¾ in., diam. 4 in. 1464.

This ware is much esteemed in Japan, where it is known as *Shiro Korai*, which may mean "white Corean." If, therefore, No. 1485 is Corean, this may be also.

VASE, the neck of which is gathered in to imitate a bag tied with a string. Chinese porcelain, covered with a speckled glaze, like patinated bronze. H. 13¼ in. 1465.

CYLINDRICAL JAR, with flat top and small cover, and having two lions' heads as handles. Chinese porcelain, with engraved designs, covered with a light maroon glaze; four quatrefoil medallions, enclosing the following seal characters; *Show*, *Fuh*, *Kwang*, and *Ning*, "Longevity, Happiness, Strength, and Tranquillity," between which are flowers and clouds; below, a formal border, and on the top stiff floral patterns. Mark, on the bottom and within the cover, of the period Kea-tsing, 1522–1567 (3.3). H. 7¼ in. [Pl. I. 10.] 1466.

SHALLOW BOWL. Chinese porcelain, covered with a maroon glaze, slightly iridescent from age. Mark of the period Kea-tsing, 1522–1567 (3.3). DIAM. 7 in. [Pl. I. 10.] 1467.

VASE, with two scroll handles; the surface moulded to imitate the petals of the flower of the hibiscus (Rosa Sinensis). Chinese porcelain, covered with a lavender glaze. H. 15½ in. 1468.

TRAY, in the form of a cicada (*chen*). Chinese porcelain, moulded in slight relief, and covered with an irregular brown glaze. Mark, in an oval left white, in an ancient seal character, *Fei Yiu-lan chi*, "Made by Fei Yiu-lan." L. 7½ in. 1469.

QUADRANGULAR VASE. Chinese porcelain, with ornaments in relief, consisting of the mystical trigrams known as the Pa-kwa, placed two on each face, with the Yang-ying between them; all covered with a deep blue glaze. H. 5¾ in. 1470.

COFFEE POT, moulded into a fantastic form of a rococo character. Chinese porcelain, with engraved designs, glazed yellow and purple, the rest covered with a bright green glaze. H. 9½ in. 1471.

Sent from Japan as Kochi ware, the name by which the productions of Cochin China are known in that country.

INCENSE BURNER, in the form of a figure of the God of Longevity, on a detached pedestal. Chinese porcelain, painted in blue; he has an elongated head, and is seated on a stag, on the head of which he rests his right hand, while in his left he holds a sceptre of longevity; on his dress is a square panel enclosing a kylin, and storks among clouds; on the pedestal fir trees and bamboos growing out of rocks, and waves. H. 17 in. 1472.

The box belonging to this specimen has on it an inscription stating that it is Chinese Wan-chow ware. It is, therefore, probably made in the district of Wan-chow foo, in the province of Che-kiang, where a factory is said to have existed as early as the Tsin dynasty, A. D. 265–419. *See* History of King-te-chin, p. 3.

GLOBULAR JAR, with large dome-shaped cover. Chinese porcelain, painted in blue; on the body two persons offering presents of food to a great personage attended by fan bearers and soldiers; on the cover a somewhat similar scene. H. 9½ in. 1473.

FOUR-SIDED KETTLE. Chinese porcelain, painted in blue; on each side a panel with a Chinese domestic scene; borders above and below; scroll work on the handles. Wooden lid, with crystal top, and overlapping metal handles, passing through holes left for them in the porcelain. H. 10 in. 1474.

BOX, of fanciful shape. Chinese porcelain, painted in blue; on the cover a five-clawed dragon, with the pearl, among clouds; on the sides, storks and clouds. Mark of the period Kea-tsing, 1522–1567, in a vertical line. L. 5 in. [Pl. I. 10.] 1475.

FLAT DISH, with narrow border. Chinese porcelain, painted in blue; in the centre three fan-shaped medallions; in one a man kneeling with a horse, in another two deer, and in the third four verses; border of dentate pattern. Diam. 10¾ in. 1476.

FLAT DISH, with narrow border. Chinese porcelain, painted in blue; in the centre, three men, one of them pointing to the sun, a deer, and a stork; above, an inscription, signifying "Three princes point to the sun rising in the east," followed by a seal containing the character, *Fuh*, "happiness." Diam. 9¾ in. 1477.

DISH. Chinese porcelain, with designs executed in very slight relief, and painted in brown and maroon under the glaze; three lions, with a large ball between them, from which proceed streamers; the ground a slate-coloured blue. Diam. 17 in. 1478.

BEAKER-SHAPED VASE, of a form copied from bronze. Chinese porcelain, with designs executed in maroon under the glaze, and a yellow ground; round the central portion, two Chinese scenes; above, rocks, plants, and insects; below and within the lip, sprigs of flowers. Mark of the period Wan-leih, 1573–1620 (3.3). H. 10¼ in. [Pl. I. 12.] 1479.

BOWL. Chinese porcelain, with engraved designs, covered inside and out with a pale green enamel; inside, a large medallion, with the seal character, *Show*, "Longevity;" outside, the same character five times repeated, with a stork and swastika, among clouds, in the spaces. Mark, *Choo Foo*, "Imperial Palace." Diam. 10¼ in. 1480.

The words *Choo Foo* literally mean "the pivot residence," the pivot on which everything turns, and therefore the imperial residence. As early as the Yuen dynasty (A. D. 1260–1368), the porcelain for the palace was inscribed with these words; *see* History of King-te-chin, p. 86. This specimen is probably not older than the reign of Keen-lung, 1736–1795.

SQUARE INCENSE BURNER, made apparently out of the base of a quadrangular jar, and mounted in bronze in Japan. Chinese porcelain, painted in colours, with flowers growing out of rocks, a stork, etc.; the pierced cover of bronze represents turtles on rocks among waves, from which spring the mallow leaves which form the armorial badge of the Tokugawa family, which was that of the later Shoguns. Mark of the period Seuen-tih, 1426–1436 (2.2). H. 5 in. width 4 in. [Pl. I. 5.] 1481.

STAND FOR BRUSHES, in the form of a screen. Chinese porcelain, painted in colours, with gilding; in front is a Buddhist figure in high relief, standing on the head of a dragon; on the background is painted a figure of a man attended by a fan bearer, and waves with nelumbium flowers; on the back is represented a fantastic lion, and a symbol, below which is a socket for brushes. Probably of the Wan-leih period, 1573–1620. H. 6 in. 1482.

EWER, with narrow neck, flowing spout and handle. Chinese porcelain, with ornaments in low relief or engraved; on each side, a panel enclosing peonies, coloured red and green; fluted borders in red; the rest of the surface engraved with scrolls, etc., and coloured bright blue. H. 13½ in. 1483.

CHINESE POTTERY.

VASE, of a shape copied from bronze, with two dragons' heads, simulating handles. Red Chinese pottery, covered with a green glaze, which in some places has become iridescent from age. Probably very ancient. H. 15½ in. 1484.

COREAN PORCELAIN.

INCENSE VASE, with two handles, in the form of dragons. Ivory white Corean porcelain. H. 4 in. 1485.

From the collection of Mr. Ninagawa, of Tokio, who states that it is Corean porcelain, 500 years old.

JAPANESE PORCELAIN.

GOURD-SHAPED BOTTLE. Japanese porcelain, painted in dark blue, on a pale blue ground, with panels of various diapers. Silver rim round neck, and wooden stopper. H. 8½ in. 1486.

From the collection of Mr. Ninagawa of Tokio, who states it to have been made by Shôtan, a native of Isé, about 1582, from Chinese materials, both for the paste and glaze.

QUADRANGULAR VASE. Japanese porcelain, painted in blue; on the sides, seven grotesque white figures on a deep blue ground; borders above and below. Mark, engraved *Yaki-nushi So-sen-do*, "The potter Sosendo." H. 2¾ in. 1487.

CYLINDRICAL INCENSE JAR, on three small feet. Japanese porcelain, painted in blue; two three-clawed dragons, with sacred pearls between them. Wooden cover, with chrysanthemums in gold, within which is inscribed in red lacquer *Toku-i an Nakaba*, "Nakaba of the Tokui house." Mark, in Chinese, *Ta Tsing Keen-lung Yueh-wei nien chi*, "made in the Yueh-wei year of Keen-lung, of the great Tsing dynasty." The Yueh-wei year is the 32nd of the cycle, which in the reign of Keen-lung fell in 1775. Probably Hirato ware, made at Mikawaji, province of Hizen. H. 2½ in. 1488.

DEEP SAUCER DISH. Japanese porcelain, painted in blue; inside a prunus tree, covered with flowers in bud; outside, three large flowers; round the foot rim a border composed of circular symbols. Nabeshima ware, made at Okawaji, province of Hizen. Diam. 13½ in. 1489.

DEEP SAUCER DISH. Japanese porcelain, painted in blue; inside, a branch of the flowers of a double anemone; outside, three groups of circular symbols, tied with ribbon; round the foot rim a comb pattern. Nabeshima ware, made at Okawaji, province of Hizen. Diam. 12½ in. 1490.

VASE. Japanese porcelain, covered with ornaments outlined in low relief, and filled in with dark yellow glaze; the ground between them and the rest of the vase, inside and out, covered with a bright green glaze; on the body, four medallions, enclosing the seal character *Show*, "Longevity," between which are formal ornaments and scrolls. Stamped mark, indistinct. H. 17½ in. 1490*a*.

On the box belonging to this vase is a statement in Japanese that it is a *Kochi* flower vase, which would mean Cochin Chinese. The designs, however, so closely resemble the Japanese Kishiu wares, (*see* No. 465*a*), that it will be better to consider it Japanese.

JAPANESE POTTERY.

DEPRESSED JAR, with small straight neck. Brown Japanese stoneware, of rude make, slightly glazed. H. 3 in., diam. 3 in. 1491.

Sent from Japan as *Jindai Kame*, "Era of the gods jar," and pronounced by Mr. Ninagawa, of Tokio, to be 600 years old.

JAR for powdered tea. Dark grey Japanese stoneware, covered with a brown glaze, which extends over the edge; on the bottom, marks called by the Japanese *itoguiri*. Ivory cover and silk bag. H. 2½ in. 1492.

Presented by Mr. Ninagawa, of Tokio, as made at Seto, province of Owari, by Tôjiro, about 1280, probably the second of that name. *Itoguiri* is the name given in Japan to the concentric marks produced by the thread with which the base is cut off.

PAIR OF GOBLETS, bell-shaped. Grey glazed Japanese stoneware, with vertical brown ornaments passing into red towards the upper ends. Ko-Karatsu ware, made near Karatsu, province of Hizen. H. 4⅝ in. 1493.

This factory is situated at the foot of a hill near the harbour of Karatsu, and seems to have been founded towards the close of the 7th century on the Corean system. It is said to have produced the first glazed ware in Japan.

TEA BOWL. Brown Japanese stoneware, covered with a sea-green glaze; scratched patterns both inside and out. Mended in Japan with gold lacquer. Diam. 5½ in. 1494.

Presented by Mr. Ninagawa, of Tokio, as a bowl of the shape known as "pearl brightness" (*Shu-ko*), made at Kiôto about 1630.

GOURD-SHAPED EWER, with straight spout and rounded handle. Japanese pottery, with a grey glaze, over which are painted leaves and scrolls in brown. H. 6½ in. 1495.

From the collection of Mr. Ninagawa, of Tokio, and considered by him to have been painted by Kenzan of Kiôto, about 245 years ago.

CIRCULAR BOX. Yellow glazed Japanese pottery, coarsely painted inside and out with large prunus flowers on a green ground. Mark in brown, *Ken-zan*, the maker's name. Said to be the first generation of the name. Kiôto ware. Diam. 7¾ in. [Compare Pl. XVI. 223.] 1496.

FLASK in the form of a Japanese drum, with a small neck and two handles. Grey glazed Japanese pottery, painted in colours with gilding; on one side the design usually seen on drums; on the other the plum, fir, and bamboo trees. Probably made by Hozan of Kiôto. H. 7¼ in. 1497.

PAIR OF TRAYS, in the form of flying storks. Japanese pottery, moulded in slight relief and coloured green, blue and red. Probably Kiôto ware. L. 5 in. 1498.

CYLINDRICAL FIRE VASE. Smooth grey Japanese pottery, marbled, and polished on the surface. Mark, impressed, *Hashi-moto San-ji-ro*, the maker's name. Made at Imado, in the north part of Tokio. H. 3½ in. 1499.

MARKS ON ORIENTAL PORCELAIN.

NOTE.—The Plates are referred to in the Catalogue by numerals within square brackets. The identical specimen from which the mark engraved has been copied is noted in this description, but the references in the Catalogue are to the figures which most resemble the mark, not always to the identical one engraved. Unless otherwise specified the marks are painted in blue under the glaze.

The mark on porcelain is an inscription or device indicating the time at which the specimen was made, or the fabric, or workman, and it forms no part of the decoration.

In Oriental porcelain there does not appear, as far as we know, to have been any system of placing on the bottom a distinctive mark to indicate all the productions of a manufactory, like the familiar cross-swords of Meissen, or the anchor of Chelsea. On the other hand, it has been very usual to inscribe a date, which has been rarely done in Europe, excepting at Sèvres.

CHINESE MARKS.

Before describing the marks, it may be well to state that Chinese writing is arranged in vertical columns from right to left, commencing at the top of the right-hand column; that each character represents a word, conveying a particular sense to every Chinaman, though often pronounced differently in various provinces. Several modes of writing have been in use, of which the three principal now used are the following:—1st. The *Chuan* or Seal character, of which there are many varieties; it is so called because it is now principally employed on seals. 2dly. The *Kiai Shu* or plain character, employed for books and careful writing. 3dly. The *Tsaou Shu*, "grass-text," or rapid hand, used in common writing, and very difficult to decipher.

Of these three modes of writing, the first and second are chiefly employed in marks. Where these marks are in the seal character, the clearest have been selected to be engraved in the accompanying plates; where they are in the plain character it has been thought better to represent them by ordinary Chinese type, as no two specimens are written exactly alike; where, however, stamps have been employed, it has been considered desirable to render them in facsimile, as they are not subject to variation. The spelling adopted is that of Morrison.

CHINESE MARKS OF DATE.

The Chinese have two modes of indicating a date:—1st, by a cycle of sixty years; 2dly, by the *Nien-hao* or name given to the reign of an emperor, or to a portion of such reign.

1. Cyclical Dates.

The cycle of sixty years is indicated by two words, the first derived from the ten signs termed "stems," the other from twelve others termed "branches." This mode of computing time is said to have come into use under the Han dynasty, about the commencement of the Christian era, but it is employed by the Chinese for the whole period of history from B.C. 2637, and the present cycle, commencing in 1864, is reckoned as the 76th. In order to indicate a precise date, the number of the cycle should be given; but on porcelain this is generally omitted, and the date has to be fixed by the style of decoration, or other circumstances. I have noticed only three cyclical dates on Chinese porcelain, one of the year 1673, which is determined by the name of the period, *Kang-he*, being also given; and two others, described below; a fourth is given by M. Jacquemart, perhaps of the year 1644. Tables of the cyclical characters may be found in several works; for instance, Mayers' Chinese Reader's Manual, p. 362; Jacquemart and Le Blant, Histoire de la Porcelaine, p. 159, &c.; Hooper and Phillips', Manual of Marks.

Plate I. fig. 1. (No. 441.) *Yew Sin-chow nien chi*, "Made in the *Sin-chow* year again [recurring]." This is the 38th year of the cycle.

The mark is given by M. Jacquemart, who has fixed the right date, 1721, owing to the style of the porcelain, but he has not understood the force of the inscription, as he has translated the first word "also." The true significance was pointed out to me by Mr. C. W. Goodwin. The Emperor Kang-he came to the throne in the 38th year of the 68th cycle, A.D. 1661, and died 20th December 1722. He therefore had reigned for a whole cycle on the recurrence of the 38th year in 1721; an event unexampled in Chinese history; and it was no doubt thought so remarkable, that the cyclical date was employed instead of the usual one, as it had recurred "again" in his reign. The same mark is to be found on a bowl in the Museum at Sèvres, which has been very carefully decorated in Europe during the first half of the 18th century.

For another cyclical mark see Plate XII. fig. 144.

II. NIEN-HAOS.

On ascending the throne a Chinese emperor loses his personal name and fixes on two words, termed *nien-hao*, to indicate his reign, and by this title he is known during his life, or until he chooses to alter it. After his death he receives another title or *miao-hao* by which he is described in history, though often, especially in later times, and among foreign nations, the *nien-hao* has been retained as his name. In ancient times the *nien-hao* was frequently changed during the reign, on any important event occurring. But since the accession of the Ming dynasty in 1368 there is only one instance of such a change, viz., in the reign of the Emperor Ying-Tsung, who having been dethroned in 1450, and recovered power seven years after, found it necessary to make a new *nien-hao* for the latter portion of his reign. The *nien-hao* is supposed to signify the qualities of the Emperor, thus Taou-kwang, the name assumed by Meen-ning on ascending the throne in 1821, signifies "Reason's lustre"; Kwang-hsiu, the present emperor's name, "Inherited lustre."

In order to convey an exact date the number of the year of any *nien-hao* should be inscribed, but this rarely occurs on porcelain. The fullest date usually appearing on porcelain consists of six characters; the upper one on the right hand being *Ta*, "great," a title conferred on most of the later dynasties, then follows the name of the dynasty, then two characters signifying the *nien-hao*, then the word *nien*, "year" or "period," and finally *chi*, "made." In some cases the two first characters, indicating the dynasty, are omitted, and the characters reduced to four. These date-marks are written in two columns of three words, three columns of two words, two columns of two words (where the dynasty is omitted), or six columns of one word, when the inscription forms a horizontal band to be read from right to left. These different modes of arranging the characters are indicated in the Catalogue by Arabic numerals within brackets.

The dates on the older specimens are generally written in the plain character, but during the present dynasty an angular seal character has been often employed, forming a square; in the seal character the name of the dynasty is rarely omitted, excepting on very small specimens for want of space.

As a general rule, all marks in the angular seal character of periods anterior to the present dynasty are to be regarded as forgeries.

It must also be observed that little reliance can be placed on any date marks. The specimens are at any rate not *older* than the dates on them, but may be much more modern.

§ 1. Sung Dynasty.—960–1127.

Plate II. fig. 22 (No. 57). *Ta Sung King-te nien chi,* "Made in the King-te period of the Great Sung [dynasty]" A.D. 1004–1007.

This inscription is in gold on a vase which cannot well be more ancient than the last century, probably the reign of Keen-lung, when old styles of porcelain were frequently reproduced. In the history of the manufactory of King-te-chin (p. 83), it is recorded that the Emperor Chin-tsung, who founded the manufactory in his period King-te (whence it received its name), ordered that the four words, King-te nien chi, should be inscribed under the foot of all vases made for the palace.

Plate I. fig. 2 (No. 157). *Ta Sung Yuen-fung nien chi.* "Made in the Yuen-fung period of the Great Sung [dynasty]" A.D. 1078–1086. The bowl on which this mark occurs can scarcely be as old, but seems copied from some archaic design, and at any rate may be considered to represent a specimen of this age according to a Chinaman's view.

§ 2. Ming Dynasty.—1368–1644.

Plate I. fig. 3 (Nos. 280, 782). *Hung-woo nien chi,* "Made in the period Hung-woo," A.D. 1368–1399. M. Jacquemart gives only one instance of this date.

Plate I. fig. 4 (No. 842); Plate II. fig. 23 (No. 1). *Yung-lo nien chi,* "Made in the period Yung-lo," A.D. 1403–1425. Fig. 23 is from a remarkable bowl (No. 1), one of a pair, with an engraved inscription in an ancient seal character; the inscription can scarcely be discerned on the bowl exhibited, but is very distinct on its companion. These specimens are probably of the date upon them.

Plate I. fig. 5 (No. 137, etc.); Plate III. fig. 24 (No. 282) *Ta Ming Seuen-tih nien chi,* "Made in the period Seuen-tih of the great Ming [dynasty]," A.D. 1426–1436. According to the history of King-te-chin, the porcelain of the period Seuen-tih ranked first among that of the Ming dynasty. The porcelain of this date has been frequently imitated. The vase on which the seal characters occur (No. 282) is probably modern. This date is sometimes found engraved in the paste, and sometimes on a square seal impressed in the paste, so that the characters are in relief.

Plate I. fig. 6 (Nos. 103–106, etc.), and fig. 7 (No. 130, etc.). *Ta Ming Ching-hwa nien chi*, "Made in the period Ching-hwa of the great Ming [dynasty]," A.D. 1465–1488. We have here two forms; the name of the dynasty being omitted in fig. 7. On one specimen (No. 685) the mark is impressed, so that the characters are slightly in relief. This is a very common mark, but probably has been more often forged than any other. The porcelain of this period held the second rank among the productions of the Ming dynasty. The blue colour need not necessarily be of a very high quality, as it is recorded that during this period the material for the fine blue failed.

Plate I. fig. 8 (No. 39). *Ta Ming Hung-che nien chi*, "Made in the period Hung-che of the great Ming [dynasty]," A.D. 1488–1506. M. Jacquemart gives only one specimen with this date, which is yellow like that exhibited. It must be remembered with regard to this mark that if the name of the dynasty is omitted there is some ambiguity, as the words *Hung-che* are the same as the Japanese nengo *Ko-ji*, A.D. 1555–1558.

Plate I. fig. 9 (Nos. 147*a*, 147*b*, 389). *Ta Ming Ching-tih nien chi*, "Made in the period Ching-tih of the great Ming [dynasty]," A.D. 1506–1522. This is not a common mark; the few specimens mentioned by M. Jacquemart have, like No. 389, green dragons. It also occurs on blue and white porcelain.

Plate I. fig. 10 (No. 40, etc.). *Ta Ming Kea-tsing nien chi*, "Made in the period Kea-tsing of the great Ming [dynasty]," A.D. 1522–1567. On one specimen (No. 1475) the inscription is written in a vertical line.

Plate I. fig. 11. *Ta Ming Lung-king nien chi*, "Made in the period Lung-king of the great Ming [dynasty]," A.D. 1567–1573. The only specimens with this date that have been noticed, as far as I am aware, are No. 795, where the dynasty is omitted. A specimen recently sold in Mr. Bohn's sale, lot 242, and described as with this date, was marked with the period *Keen-lung* (1736–1795).

Plate I. fig. 12 (No. 69, etc.). *Ta Ming Wan-leih nien chi*, "Made in the period Wan-leih of the great Ming [dynasty]," A.D. 1573–1620. As might be expected from the length of this reign there are numerous specimens inscribed with this date. It is frequently to be found on Japanese porcelain, probably not contemporary (Nos. 530, 533, etc.)

For the marks of two of the later periods of the Ming dynasty see Plate XII. figs. 145, 146.

3. Tsing Dynasty.—1644–1876.

Plate II. fig. 13. *Ta Tsing Shun-che nien chi*, "Made in the period Shun-che of the great Tsing [dynasty]," A.D. 1644–1661. This date is given by Mr. Hooper both in the common and seal characters, but there is no specimen in the collection.

Plate II. fig. 14 (No. 43, etc.). *Ta Tsing Kang-he nien chi*, "Made in the period Kang-he of the great Tsing [dynasty]," A.D. 1661–1722. During this long reign the art of making porcelain, which had greatly suffered from the effects of the Tatar invasion, received much encouragement, and the invention of numerous colours and of new varieties of fabric are recorded in the History of King-te-chin. This date rarely occurs in the seal character, and specimens so marked are liable to suspicion.

Plate II. fig. 15 (No. 166, etc.), and Plate III. fig. 25 (Nos. 45, 77). *Ta Tsing Yung-ching nien chi*, "Made in the period Yung-ching of the great Tsing [dynasty]," A.D. 1723–1736. The date in the seal character more rarely occurs than that in the common character.

Plate II. fig. 16 (No. 65, etc.), and Plate III. figs. 26 (No. 48), 27 (No. 339). *Ta Tsing Keen-lung nien chi*, "Made in the period Keen-lung of the great Tsing [dynasty]," A.D. 1736–1795. The reign of this emperor was nearly as long as that of his predecessor Kang-he, and terminated by his abdication, on his reign having extended to a whole Chinese cycle. This date occurs in the common and seal characters, though more generally in the latter. Sometimes it is found in four characters only, as in fig. 27. The porcelain with this date is good and very plentiful. On two specimens in the collection (Nos. 1018, 1488), probably Japanese, we find the precise year mentioned corresponding to 1755 and 1775.

Plate II. fig. 17 (No. 360*a*.), and Plate III. fig. 28 (No. 167, etc.). *Kea-king nien chi*, "Made in the period Kea-king [of the great Tsing dynasty]," A.D. 1796–1821. This date does not often occur in the common character. The porcelain is inferior to that of the preceding reign.

Plate II. fig. 18 (No. 364), and Plate III. fig. 29 (No. 47, etc.). *Ta Tsing Taou-kwang nien chi*, "Made in the period Taou-kwang of the great Tsing [dynasty]," A.D. 1821–1851.

Plate II. fig. 19 (Nos. 56, 341), and Plate III. fig. 30 (No. 367). *Ta Tsing Heen-fung nien chi*, "Made in the

period Heen-fung of the great Tsing [dynasty]," A.D. 1851–1862.

Plate II. fig. 20, and Plate III. fig. 31 (No. 368). *Ta Tsing Tung-che nien chi*, "Made in the period Tung-che of the great Tsing [dynasty]," A.D. 1862–1875.

Plate II. fig. 21. *Ta Tsing Kwang-shiu nien chi*, "Made in the period Kwang-shiu of the great Tsing [dynasty]," A.D. 1875. This is the mark of the emperor who has just ascended the throne, and no specimen thus inscribed has probably as yet reached Europe. It is here given in order to complete the series of the emperors of the Tsing dynasty.

CHINESE HALL MARKS.

There has been some uncertainty as to the exact meaning of the inscriptions on porcelain in which the word *tang*, "hall," is employed. Such inscriptions are not noticed in the History of King-te-chin. In Jacquemart and Le Blant they are given as made *in* the pavilion of &c.; in Jacquemart (1873) as made *for* the pavilion. Some Europeans who have been at Pekin were informed that these inscriptions signified that specimens so inscribed were made for the palace, and that they indicated the pavilion for which they were supplied. This statement may, however, have arisen from a desire to enhance the pecuniary value of the specimens. Chinese scholars agree that the inscriptions signify the establishments at which the specimens were made, and this is confirmed by Dr. Bushell, who has kindly given me the correct meaning of some of the names. This is further supported by the name of the same hall occurring on porcelain of very different ages, and in two instances being accompanied by the expression "antiques," and "imitation of antiques," which would scarcely occur on specimens made for particular buildings.

Plate IV. fig. 32 (No. 181*a*). *Tseu-shun mei-yuh tang chi*, "Made at the Tseu-shun Hall" of beautiful jade (continuous prosperity).

Plate IV. fig. 33 (Nos. 63, 351, 399). *Luh-i tang*. "The Luh-i (waving bamboo) Hall."

Plate IV. fig. 34 (No. 168*b*, 387). *Shun-tih tang po-ku chi*, "Antique made at the Shun-tih (cultivation of virtue) Hall."

Plate VI. fig. 35 (No. 168*c*). *Shun-tih tang chi*, "Made at the Shun-tih (cultivation of virtue) Hall."

This mark is on specimens of different kinds and very varied quality. The name is derived from the classics, The

Great Learning, Ch. X., 6. It is said to be the Hall name of a Tao-tai, or superintendent of the Imperial Porcelain manufactory.

Plate IV. fig. 36 (No. 390*a*). *Tsai-jun tang chi*, "Made at the Tsai-jun (brilliant colours) Hall."

Plate IV. fig. 37 (No. 148). *I-yew tang chi*, "Made at the I-yew (advantage) Hall."

Plate IV. fig. 38 (No. 364*a*.). *Ta-shu tang chi*, "Made at the Ta-shu (great tree) Hall."

Plate IV. fig. 39 (Nos. 265, 266). *Ki-yuh tang chi*, "Made at the Ki-yuh (rare jade) Hall."

Plate IV. fig. 40 (No. 168*a*). *Lin-yuh tang chi*, "Made at the Lin-yuh (abundant jade) Hall."

Plate IV. fig. 41 (No. 148*b*). *King-lien tang fang ku chi*, "Imitations of antiques made at the King-lien Hall." King-lien is another name for Sung Lien, a distinguished scholar of the Ming dynasty. *See* Mayers' Chinese Reader's Manual, p. 195.

Other hall marks are given in Plate XII. figs. 147, 148.

Other Inscribed Marks.

These generally are commendations of the porcelain: stating that it is jade (a stone much esteemed by the Chinese); or a pearl, elegant, antique, precious, &c. Some of these may possibly be names. Occasionally they refer to the subject.

Plate IV. fig. 42 (Nos. 160, 184). *Ki yuh pao ting chi chin*, "A gem among precious vessels of rare jade."

Plate IV. fig. 43 (No. 356*a*). *Ki shih pao ting chi chin*, "A gem among precious vessels of rare stone." Here the word "precious" is written with a different character, and "jade" is replaced by "stone"; the signification is the same.

Plate V. fig. 44 (No. 391). *Tsae chuan chi lo*, "Enjoying themselves in the waters." This mark occurs on saucers painted with red fishes, and evidently alludes to the subject.

Plate V. fig. 45 (Nos. 267, 267*a*). *Ki chin joo yuh*, "A gem rare as jade." This mark is wrongly given by Jacquemont and by Hooper, the last word having been misread "five."

Plate V. fig. 46 (No. 147). *Wăn chang shan tou*, "Scholarship lofty as the Hills and the Great Bear." This is on one of the cylindrical vessels used to contain writing materials.

Plate V. fig. 47 (No. 62). *Ya wan*, "An elegant rarity."

Plate V. fig. 48 (No. 249). *Chin wan*, "A precious rarity."

Plate V. fig. 49 (No. 261). *Wan yuh*, "Rare jade."

Plate V. fig. 50 (No. 189). *Chin yuh*, "Veritable jade."

Plate V. fig. 51 (Nos. 262, 263). *Shun*, "Elegant."

Plate V. fig. 52 (No. 268). *Luh*, "Prosperity."

Plate V. fig. 53 (No. 272*a*). *Hing*, "Exalted."

Plate V. fig. 54 (No. 262). *Kwoh*, "National," or "Governmental."

Plate V. fig. 55 (Nos. 260, 264, 393). *Yuh*, "Jade."

Plate V. fig. 56 (No. 119). *Chin*, "A pearl" or "gem."

Plate V. fig. 57 (No. 272*a*). *Ku*, "Antique." This must of course mean that it is copied from an antique model.

Plate V. fig. 58 (No. 262). *Shing*, "Holy."

This and the eleven preceding marks occur on blue and white porcelain, sometimes differing on pieces of the same services, when some of them may be intended to read together.

Plate V. fig. 59 (No. 191*a*). *Tsuen*, "Complete." On blue and white of an archaic character.

Plate V. fig. 60 (No. 262). A seal character, *Show*, "Longevity."

Plate V. fig. 61 (No. 13). A mark in relief in the seal character, very indistinct, possibly *Ming*, "Bright."

Plate V. fig. 62 (No. 215). In the seal character, perhaps *Pao*, "Precious," or possibly *Shan Wang*, on blue and white plates.

Plate V. fig. 63 (No. 269). A seal character, indistinct.

Plate V. fig. 64 (No. 358*a*). A seal character, indistinct, on bowls of nankin yellow, painted in colours.

Plate V. fig. 65 (No. 380*a*). A mark, very similar to one given by Jacquemart and Le Blant as *une hache sacrée*. It is stated, however, to be a symbol, *Fuh*, which was embroidered on the lower of the Emperor's sacrificial robes. *See* Williams' Dictionary, p. 155. Perhaps it was used as an equivalent for *Fuh*, "Happiness."

Plate V. fig. 66 (Nos. 582, 583). A square mark imitating a seal character. On blue and white of good quality, but made for the European market. This is the mark often found on Worcester porcelain. Possibly the specimens on which it occurs are Japanese.

Plate VI. fig. 67 (No. 133). A mark within a square in the seal character. *Fuh kwei kia ki*, "Fine vase for rich and honourable [people]." On a blue and white bottle.

Plate VI. fig. 68 (No. 93). A stamped mark with the letters in relief *I shing*, "Harmonious prosperity." On a coarse kind of stoneware, possibly very ancient.

Plate VI. fig 69 (No. 50). A stamped mark, the lines being sunk, in seal characters so fancifully combined as to be unintelligible. On a singular specimen with a mottled glaze.

Plate VI. fig. 70 (No. 188). In the seal character. *Jo shin chin tsang*, "Deep like a treasury of gems." On blue and white. This mark also occurs in the ordinary character. For another mark of a similar kind see No. 874.

Plate VI. fig. 71 (Nos. 64, 717, 718). Stamped in the paste so that the letters are in relief. *Koh Ming-tsiang chi*, "Made by Koh Ming-tsiang." On three specimens of ancient glazed ware, of which the body seems to be a dense red stoneware, said to be as old as the Sung dynasty.

Plate VI. fig. 72 (Nos. 363*b*, 909). A mark in red, in the seal character, *Heae chuh choo-jin tsaou*, "Made by (or for) the lord of the Heae bamboos." Heae is the name of a famous valley, where Ling Lun, minister of the fabulous Emperor Hwang Ti, cut bamboos to form musical instruments.

Plate VI. fig. 73 (No. 164). In the seal character, *Fa*, "Prosperous." On blue and white.

Plate VI. fig. 74 (No. 349). A mark within a circle, and with a square in the centre, apparently to represent a coin. *Chang ming Fuh kwei*, "Long life, riches, and honour." On a specimen of a peculiar style, with decoration in gold. The same mark occurs on a bowl of similar decoration in a German mounting of silver gilt of the 16th century.

Plate VI. fig. 75 (No. 163). A gourd, an emblem of longevity, inscribed *Fuh*, "Happiness." All engraved in the paste. On blue and white.

Plate VI. fig. 76 (No. 222). A seal character, not deciphered.

Plate VI. fig. 77 (No. 175.) A seal character, not deciphered.

Plate VI. fig. 78 (No. 572). An unknown character; on porcelain probably made in Siam. The same mark occurs on other specimens, and cannot therefore be accidental.

Chinese Marks in the form of Devices.

Plate VII. fig. 79 (No. 242*a*). A symbol, a pearl, such as is often seen in combination with dragons. On blue and white. *See also* Plate XIII. fig. 163.

Plate VII. fig. 80 (No. 172). A symbol, a shell; on blue and white, and green enamel, generally of good quality. It is a well known Buddhist symbol, but may also be the emblem of a prosperous journey.

Plate VII. fig. 81 (No. 185). A symbol (?), perhaps a musical instrument. On blue and white.

Plate VII. figs. 82, 83, 84 (Nos. 298, 214, 210). Three varieties of a lozenge-shaped symbol.

Plate VI . figs. 85, 86, 87 (Nos. 299, 223, 223*a*). Three varieties of the fish symbol. The first of them has been given by M. Jacquemart as "une sort de bijou, sans doute, resemblant à un insecte artificiel," which is also repeated by Mr. Chaffers. There can, however, be no doubt as to its representing two fishes. A pair of fishes is a Buddhist symbol as well as an emblem of domestic felicity.

Plate VII. fig. 88 (No. 402). A group of emblems: a pencil (*pi*), a cake of ink (*ting*), and a sceptre of longevity, (*joo-e*), symbolising the phrase *pi ting joo-e*, "May [things] be fixed as you wish." On enamelled porcelain, and also on blue and white.

Plate VII. fig. 89 (No. 327). The hare, an emblem of longevity. The hare was sacred to the moon. The specimen engraved is outlined with black and coloured yellow. It also occurs in blue (Pl. XIII. fig. 165), generally on ancient specimens of good quality. In these the animal is often left white, and surrounded with blue, probably intended to represent a leaf. In some specimens (Nos. 359*a*, 861) the animal is outlined in blue, and near the enclosing circle is represented a crescent, which connects it still further with the moon.

Plate VII. fig. 90 (No. 425). A pair of objects, possibly intended for the rhinoceros horn symbol. On green enamel, evidently old.

Plate VIII. figs. 91, 92, 93, and 94 (Nos. 384, 405, 414, 111). Four varieties of leaves, one of them with the fillets that distinguish the symbols. These probably represent the leaf of the artemisia, *gae*, a plant of good omen. This mark which is not uncommon, is generally found on blue and white, or green enamel, of good quality.

Plate VIII. figs. 95, 96 (No. 186). Two specimens of the lotus, the flower symbol, which is never accompanied by fillets. Generally on porcelain of good quality.

Plate VIII. figs. 97, 98, 99, 100 (Nos. 297, 411, 353, 383*a*). Four varieties of the *Che* plant, a hind of fungus, employed as an emblem of longevity.

Plate VIII. fig. 101 (No. 370). A peach and a bat, painted in red. The peach is an emblem of longevity, and the bat of happiness, its name having the same sound as *Fuh*, "Happiness." The whole symbolises the sentence *Fuh show shwang chuen*, "A two-fold perpetuation of happiness and longevity."

Plate IX. fig. 102 (Nos. 394, 395). A four-leaved flower; on blue and white.

Plate IX. fig. 103 (No. 295). A flower with eight or sixteen petals.

Plate IX. fig. 104 (No. 54*a*). A five-leaved flower; on blue and white.

Plate IX. fig. 105 (No. 581). An ornament frequently found on the borders of porcelain vases. It probably represents the head of a sceptre of longevity, *Joo-e*, derived from the fungus, and occurs as a mark on blue and white.

Plate IX. fig. 106 (No. 74*a*). An object formed of four circles, possibly a symbol. On old specimens decorated with coloured glazes.

Plate IX. fig. 107 (No. 242*b*). A Buddhist symbol (*chang*, "intestines"), in the form of a knot, an emblem of longevity. On blue and white.

Plate IX. fig. 108 (No. 301). A fly or other insect. On blue and white.

Plate IX. fig. 109 (No. 581). A tailless bird, apparently a stork, in blue; below it is an engraved number and a zig-zag, cut with the wheel, a mark placed on china which has belonged to the collection in the Japanese Palace at Dresden.

Plate IX. fig. 110 (No. 242*c*). A three-legged incense burner (*ting*).

Plate IX. figs. 111, 112 (Nos. 412, 413). Two varieties of four legged vases with a high ear on each side (*chia*). This mark has been copied on Derby porcelain, and been wrongly described as a modelling table.

Plate IX. fig. 113 (No. 358). A vase on three feet, probably an incense burner. On porcelain of good quality.

JAPANESE MARKS.

In Japan several modes of writing are in use, all of them Chinese or derived from the Chinese. Of the former the Seal or *Chuan* and the common character *Kiai Shu* are most commonly to be met with in porcelain marks. Of the latter, the *Katakana* (a syllabic writing of 48 characters derived from portions of Chinese words) rarely occurs in marks; the only specimen in the collection is No. 1,161, engraved in Plate XV., fig. 195. The *Hirokana*, an abbreviated and running form of Chinese characters, also 48 in number, is more frequently to be found, and it resembles somewhat the Chinese *Tsaou Shu*, or grass-text.

Marks of Date.

The Japanese employ several modes of dating: a cycle of 60 years, adopted from the Chinese cycle, and identical with it; also a similar system to the Chinese *nien-hao*, but which is by them termed *nengô*. Whereas, however, the Chinese have for the last two dynasties rarely changed the name of the period during the reign of an emperor, the Japanese have frequently done so. Lists of Japanese nengôs may be found in Siebold's Nippon, Jacquemart and Le Blant, p. 293, Hooper and Phillips' Manual of Marks, and a very correct list has been privately printed in Japan by Mr. E. Satow. This mode of dating is rarely employed on porcelain. Only one instance is given by M. Jacquemart, which is of the year 1653. The dates to be found in the collection are as follows:—

Gen-ki, 1570–1573, No. 532.

Kei-an, 1648–1651, No. 1,120.

Yem-po, 1673–1681, No. 1,020.

Gen-roku, 1688–1704, No. 1,302.

Tem-mei, 1781–1789, No. 1,240.

Bun-kua, 1804–1818, No. 1,007, 1,008.

Bun-sei, 1818–1830, No. 463, 1,310.

Ka-yei, 1848–1854, No. 463*a*, 465*a*, 1,014..

Mei-ji, 1868 to present time, No. 1,012, 1,390.

Plate X. fig. 114 (No. 532). *Gen-ki nen sei*, "Made in the period Gen-ki." A.D. 1570–1573.

Plate X. fig. 115 (Nos. 463*a*, 465*a*). *Ka-yei guan nen Nan-ki Otoko-yama sei*, "Made at Otoko-yama, in Southern

Kii, in the first year of Ka-yei." This corresponds with A.D. 1848. On Kishiu ware.

Three other dates are given in Plate XIV., fig. 171–173.

Other Inscribed Marks.

Unlike the Chinese, the Japanese potters or painters not unfrequently have inscribed their names or the place of manufacture on their productions. These marks are frequently stamped or impressed with a seal.

Plate X. fig. 116 (No. 469). *Nishina*, a Japanese family name.

Plate X. fig. 117 (No. 561). *Dai Nippon Kutani tsukuru*, "Made at Kutani in Great Japan." Kutani (nine valleys) is in the province of Kaga.

Plate X. fig. 118 (No. 560). *Dai Nippon Yei-raku tsukuru*, "Made by Yeiraku in Great Japan."

Plate X. fig. 119 (No. 659). *Dai Nippon Seto sei*, "Made at Seto in Great Japan." On porcelain, coated with cloisonné enamel. Seto is in the province of Owari.

Plate X. fig. 120 (No. 551). *Zô-shun tei Sampô sei*, "Made by Sampo at the Zo-shun (inclosure of spring) Hall."

Plate X. fig. 121 (No. 464). *Himeji sei*, "Made at Himeji."

Plate X. fig. 122 (No. 662). *Dai Nippon Han-suke sei*, "Made by Han-suke in Great Japan."

Plate X. fig. 123 (No. 660). *Bum-mei kai-kua*, "Enlightenment and civilisation." On porcelain coated with cloisonné enamel. The words allude to the late changes in Japan, owing to foreign intercourse.

Plate X. fig. 124 (No. 517). *Tai-min nen sei*, "Made in the period Tai-min." As there is no such Japanese nengô, it is probable that the mark is copied from the Chinese dynasty mark *Ta ming nien chi*.

Plate X. fig. 125 (No. 515). *Sem-miô nen sei*, "Made in the period Semmiô." As no such nengô is known, this is probably a blundered variation of the Chinese mark *Ta ming Seuen-tih nien chi*.

Plate X. fig. 126 (No. 474). *To-gioku yen sei*, "Made at the Togioku (jade pottery) house or establishment." *See also* Plate XIV., fig. 178.

Plate X. fig. 127 (No. 465*c*). *Kai-raku yen sei*, "Made at the Kairaku (mingled enjoyment) house or establishment." This is stamped in the paste on Kishiu ware made at Waka-yama, province of Kii. The name of the house is derived from the Chinese classics.

Plate X. fig. 128 (Nos. 497, 512, 520). *Fukki chôshun.* The same as the Chinese *Fuh kwei chang chun,* "An eternal spring of riches and honours."

Plate XI. fig. 129 (No. 498*a*). In the seal character, *To-da Kichi-hei,* probably the name of the maker.

Plate XI. fig. 130 (No. 502*a*). In the seal character, *Hô* (Chinese *pao*), "Precious."

Plate X. fig. 131 (No. 549). *Hôtei no takara.* The same as the Chinese *Pao ting chi chin,* "A gem among precious vessels." See Pl. IV. figs. 42, 43.

Plate XI. fig. 132 (No. 470). Seal character, *Roku* (Chinese *luh*), "Prosperity."

Plate XI. fig. 133 (No 536). Seal character, *Kin,* "Gold."

Plate XI. fig. 134 (No. 587*a*. Seal character, *Ka* (Chinese *kia*), "Felicity."

Plate XI. fig. 135 (Nos. 467, 540). Seal character, *Fuku* (Chinese *fuh*), "Happiness."

Plate XI. fig. 136 (No. 569*a*.). Two stamped marks; the upper one *Banko,* the other *Nippon Yû-setsu.* On thin teapots of greyish brown ware.

Plate XI. fig. 137 (Nos. 571, 1,207). Two stamped marks. The upper one in an oblong, *Go-koku-san,* "Native product;" the lower one in an oval, *Kaki-tsubata,* the Japanese name for an iris, perhaps the name of a factory.

Plate XI. fig. 138 (No. 562). *Kutani,* Kutani (nine valleys) in the province of Kaga, whence the clay was derived. On yellow glazed pottery.

Marks in the form of Devices.

The Japanese rarely employ devices as marks, and in the few instances in which they have done so they may have been imitating the Chinese.

Plate XI. fig. 139 (No. 471). The Buddhist symbol Swastika (Chinese *Wan*). An ancient symbol found in various parts of the world. In Chinese it stands for "ten thousand." It is the badge of one of the noble families of Japan.

Plate XI. fig. 140 (No. 521). A five-leaved flower in red, perhaps only an ornament.

Plate XI. figs. 141, 143 (Nos. 544, 534). Two varieties of a plant, somewhat like a fungus, but with leaves.

Plate XI. fig. 142 (No. 511). A leaf. In blue outlined with gold.

ADDITIONAL MARKS.

CHINESE MARKS.

Marks of Date.

Plate XII., fig. 144 (No. 854). *Wo-shin nien Leang-ki shoo*, "Painting of Leang-ki in the Wo-shin year." The Wo-shin year is the fifth year of the cycle. The same date and name occur on two vases belonging to Mr. Louis Huth, where, however, the painter calls himself Leang-kwo-ki. The date Wo-shin also occurs, as *Wo-shin nien chi*, "Made in year Wo-shin," on Nos. 855 and 856, and on a cup belonging to Mr. V. Prinsep. All these specimens are decorated in the same style, and are generally painted green underneath, the mark being in black. They can scarcely be as early as 1748 or as late as 1868, and we may therefore place them in the year 1808, the fifth year of the 75th cycle.

Plate XII., fig. 145 (No. 732) *Ta Ming T'ien-k'i nien chi*, "Made in the period T'ien-k'i of the great Ming [dynasty]," A.D. 1621–1627. On a saucer with coloured glazes. A specimen (No. 807) painted in blue has the inscription *Ta Ming T'ien-k'i yuen nien*, "The first year of the period T'ien-k'i of the great Ming dynasty." The Tartar invasion produced such troubles that the porcelain works were probably much neglected. At any rate the date of this and the succeeding emperors very rarely occur on porcelain. Of this period no specimen is mentioned in the History of King-te-chin or by M. Jacquemart, and those here described are the only ones that have come under my notice. They do not say much for the ceramic skill of the period.

Plate XII., fig. 146 (No. 804). *Tsung-ching nien chi*, "Made in the period Tsung-ching," A.D. 1628–1644. On cups painted in blue, with designs somewhat Japanese in feeling; they were, however, sent from Japan as old Chinese. M. Jacquemart (Jacquemart and Le Blant, p. 182) mentions a vase formerly in the Sallé collection (dispersed in 1826), which had an inscription stating that it was made for the temple of Fou-lou-tsiang in the ninth year of Tsung-ching (1636). This is the only instance he mentions of this date.

Other Marks.

Plate XII., fig. 147 (No. 822). *Yang-ho tang chi*, "Made at the Yang-ho (encouragement of harmony) Hall." On porcelain painted in blue and maroon under the glaze, probably of the period Yung-ching, 1723–1736.

Plate XII., fig. 148 (Nos. 769, 820). *Yuh tang kea ke*, "Beautiful vessel of the Jade Hall." On porcelain painted in blue and maroon under the glaze. It also occurs in the seal character on the face of No. 819. This mark is given by M. Jacquemart (p. 187), who suggests that it may relate to the imperial Chinese academy, which is commonly called the "Jade Hall."

Plate XII., fig. 149 (No. 803). *Nan-chuen kin yuh*, "The elegant jade of Nan-chuen." On porcelain painted in blue. Nan-chuen is in the province of Sze-chuen, but the name is not given in the History of King-te-chin as a porcelain manufactory. Porcelain it is known is often spoken of as artificial jade.

Plate XII., fig. 150 (No. 758). *Shwai fuh kung yung*, "For the public use of the general's hall." On an old bowl painted in blue. This seems to indicate for whose use the bowl was made.

Plate XII., fig. 151 (No. 802). *Shing yew ya chi*, "The elegant collection of the Holy Friends." On cups painted in blue. The Holy Friends may have been the name of a firm. The mark is given by M. Jacquemart, who translates it, "Réunion distinguée d'amis saints." The last character is badly written and may read *chi*, "made" or "manufacture."

Plate XII., fig. 152 (No. 867). *Gae lëen chin chang*, Precious reward for the lover of the nelumbium (water lily). On a saucer painted with water lilies, probably of the period Yung-ching, 1723–1736. It is very similar in style to No. 391, of which the mark (Pl. V., fig. 44) also alludes to the subject.

Plate XII., fig. 153 (No. 772). *See yuh*, "Western jade." On porcelain painted in blue. The best jade comes to China from the west.

Plate XII., fig. 154 (No. 786). *Yew lai*, "The arrival of friends." On porcelain painted in blue. This may allude to the subject.

Plate XII., fig. 155 (No. 768). *Pao shing*, "Inexpressibly precious." On porcelain painted in blue. This

is one of the commendations of the ware so often found on Chinese porcelain.

Plate XII., fig. 156 (No. 843). *Tan kwei*, "Red olive." On a bowl painted in red in the style of the Yung-lo period, 1403–1425. The *kwei* or Olea fragrans of the Chinese is highly prized and used as a metaphor for literary honours; and as a literary man, with a branch in his hand, is represented inside the bowl, the inscription may allude to the subject.

Plate XIII., fig. 157 (No. 678). *Le Chih*, probably the maker's name; an oblong panel in the seal character impressed on the back of a statuette in white porcelain.

Plate XIII., fig. 158 (No. 891). *Chung-kuh she*, "The Chung-kuh family." Engraved in the paste under the glaze on a moulded cup, slightly painted.

Plate XIII., fig. 159 (No. 892). *Tsun Chin*, probably the maker's name, impressed on a moulded cup, slightly painted, the characters being in relief.

Plate XIII., fig. 160 (No. 860). *Fan*, the maker's name. On coloured porcelain.

Plate XIII., fig. 161 (No. 783). *Lin Chang-tsee tsaou*, "Made by Lin Chang-tsee." In the seal character on a large dish painted in blue, probably of the period Taou-kwang, 1821-1851.

Plate XIII., fig. 162 (No. 767). The lozenge-shaped symbol, of which the centre takes the form of a swastika. A variety of the marks given in Pl. VII., figs. 82–84, and of the symbol, Pl. A., figs. 3, 4. On porcelain painted in blue.

Plate XIII., fig. 163 (No. 1049). The pearl symbol; compare Pl. VII., fig. 79 and Pl. A., fig. 1. On a cup probably Japanese, but so evidently copied from Chinese that it has been thought best to include the mark in the Chinese series.

Plate XIII., fig. 164 (No. 778). A circular symbol similar to Pl. A. fig. 2, perhaps a coin.

Plate XIII., fig. 165 (No. 753). A hare, probably the sacred hare of the moon, a symbol of longevity. See Plate VII. fig. 89. On blue and white.

Plate XIII., fig. 166 (No. 817). Two scrolls or rolls of writing tied up, and forming a symbol. Compare Pl. A., fig. 6.

Plate XIII., fig. 167 (No. 750). A branch with two flowers; on blue and white.

Plate XIII., fig. 168 (No. 766). A nelumbium flower, sacred to Buddha, and sometimes used as a symbol. Compare Pl. B., fig. 13. On blue and white.

Plate XIII., fig. 169 (No. 894). A device like the letter G, and possibly copied from that letter. It occurs on specimens in other collections, and is generally on fine green enamel porcelain, probably of the period Kang-he, 1661–1722, a time when the Jesuit missionaries had great influence.

Plate XIII., fig. 170 (No. 764). A seal character, *Show*, "Longevity," known in Holland as the "spider mark."

JAPANESE MARKS.

Marks of Date.

Plate XIV., fig. 171 (No. 1020). *Yem-po nen sei*, "Made in the period Yem-po," A.D. 1673–1681. On a specimen of Nabeshima ware, made at Iwayagawa, province of Hizen.

Plate XIV., fig. 172 (Nos. 1007, 1008). *Bun-kua nen sei*, "Made in the period Bun-kua," 1804–1818. On porcelain painted in blue, probably from the province of Hizen.

Plate XIV., fig. 173 (No. 1012). *Mei-ji nen To-yen sei*, "Made by To-yen in the Mei-ji period," 1868 to the present time. On blue and white. The period Mei-ji also occurs on No. 1390, corresponding to the year 1875.

Other Inscribed Marks.

Plate XIV., fig. 174 (No. 987). *Tai-min nen sei*, "Made in the period Tai-min." As there is no such Japanese nengô, this is probably a copy of the Chinese *Ta Ming nien chi*. Transfer printed in blue on a cup, with decorations executed by the same process, and therefore comparatively modern. Another specimen of transfer printing (No. 1014) bears the date of the period Ka-yei, 1848–1854. See also Pl. X., fig. 124.

Plate XIV., fig. 175 (No. 954). *Fu-ji yo Ma-kuzu tsukuru*, "Made at the Fuji kiln of Makuzu." Makuzu-gahara is near Kiôto. On a curious early white piece.

Plate XIV., fig. 176 (No. 955, 956). *Ma-kuzu yo Ko-zan tsukuru*, "Made by Kozan at the Makuzu kiln." On porcelain, with details modelled in relief, in biscuit. One

of the Kozan family, from Makuzu-gahara, near Kiôto, went to Ota. See Pl. XVIII., fig. 260.

Plate XIV., fig. 177 (No. 1003). *Fuku-shun ken Giyoku-sei sei*, "Made by Giyokusei, of the Fukushun (returning spring) house."

Plate XIV., fig. 178 (No. 1113). *To-giyoku yen Go-suke sei*, "Made by Gosuke, at the To-giyoku (jade pottery) house, or establishment." Same as Pl. X., fig. 126, with the addition of the artist's name.

Plate XIV., fig. 179 (No. 999). *Kan-zan kin sei*, "Respectfully made by Kanzan," signifying that it has been made for some person of consequence. On porcelain, painted in blue. For the Kanzan family see Pl. XVI., fig. 222.

Plate XIV., fig. 180 (No. 1454). *Kan-zan sei sei*, "Carefully made by Kanzan." On porcelain, covered with lacquer.

Plate XIV., fig. 181 (No. 972). *San-raku yen sei*, "Made at the Sanraku (three enjoyments) house." Stamped in the paste on Kishiu ware, made at Otoko-yama, province of Kii.

Plate XIV., fig. 182 (No. 1088). *Ko-to*, "East side of lake," *i.e.*, of Biwa. At the side, though not engraved in the plate, is written *Mei-ho*, the painter's name.

Plate XIV., fig. 183 (No. 1072). *Go-ro-da-yu go Shon-sui tsukuru*, "Made by the honourable Gorodayu Shonsui." This was the name of the original introducer of porcelain-making from China into Japan, where he returned about 1513. The specimen is certainly not as old as his time; a specimen attributed to him is under No. 1006.

Plate XIV., fig. 184 (No. 1008). *Narau waga zo-sen Shon-sui Go-ro-da-yu tokoro sei*, "Made in imitation of my ancestor Shonsui Gorodayu." On modern blue and white, probably from Hizen; the fellow piece bears the date Bun-kua, 1804–1818.

Plate XIV., fig. 185 (No. 1013). *Ki-to ken Hoku-han sei*, "Made by Hokuban, at the Ki-to (curious pottery) house." On blue and white.

Plate XIV., fig. 186 (No. 978). *Dai Nippon Ko-sai sei*, "Made by Kosai, of Great Japan." On porcelain, with ornaments outlined in relief, and filled with glazes of various colours.

Plate XIV., fig. 187 (No. 1112). *Mi-kuni*, "Three kingdoms," the name of a place in the province of Yechizen. Painted in red on a greyish porcelain stand.

Plate XIV., fig. 188 (No. 997). *Ki-yen tsukuru*, "Made by Kiyen." Engraved in the paste, on a bowl painted in dark grey.

Plate XIV., fig. 189 (No. 965). *Hizen-kuwan yo*, "Hizen pottery;" in Chinese characters, on porcelain with brown glaze; it is accompanied by a Japanese inscription, *Nemboku-an Ki-zo sei*, "Made by Kizo, of Nembokuan."

Plate XV., fig. 190 (No. 998). *Dohachi*, a painter's name. On porcelain, painted in blue. The same name occurs, variously written, on earthenware, for instance, Nos. 1186, 1316, 1317, 1318. Takahashi Dohachi, of Kiyomidsu, near Kiôto, commenced making porcelain painted in blue (*sometsuke*) at the beginning of the present century. A second generation of the name continues to make both porcelain and faience.

Plate XV., fig. 191 (Nos. 1076, 1077, 1460). *Ka-hin Shi-riu*, "The branch factory of the river." Stamped in a circle in the seal character; on porcelain of peculiar make. The mark does not appear ancient, and has not been explained.

Plate XV., fig. 192 (No. 1098). *Fuku* (Chinese *Fuh*), "Happiness." Painted in black on a green panel. This is a very common mark on Kaga ware, chiefly on old specimens decorated in strong colours.

Plate XV., fig. 193 (No. 1456). *San-han*, a maker's name. On porcelain, painted in blue, and coated with black lacquer.

Plate XV., fig. 194 (No. 1126). *K'wa-bo*, a maker's name; stamped as Bizen ware.

Plate XV., fig. 195 (No. 1161). *Ki*, probably part of a maker's name, in the Katakana character. Stamped in a circle, on ware made at the Takatori factory at Sobara-mura, province of Chikuzen.

Plate XV., fig. 196 (No. 1164). *Sei*, a maker's name. Stamped in the seal character, on a brown stoneware box, not unlike Bizen ware.

Plate XV., fig. 197 (No. 1180). *K'wan-riyo*, a maker's name. Stamped in a panel, in the seal character, on a curious piece of stoneware, roughly glazed.

Plate XV., fig. 198 (No. 1195). *Mai-ko*, the name of a place in the province of Banshiu near Kobi. Stamped on grey stoneware with brown speckles, the letters sunk. The same mark occurs on No. 1196, but not so clearly written.

Plate XV., fig. 199 (No. 1205). *So-ma*, the name of the fabric. On stoneware covered with a grey glaze, speckled and curiously indented, and often decorated with a horse. This example is stamped in an oblong panel with the letters in relief; on other, and probably older, specimens, it is enclosed in an oval. The factory is at Naga-mura, province of Iwaki, one of the subdivisions of the old northern province of Oshiu; its name is said to be derived from that of a prince who governed the province.

Plate XV., fig. 200 (No. 1199). *Yen-zan*, a maker's name; stamped on a cup of Soma ware.

Plate XV., fig. 201 (No. 1203). *Kane-shige*, a maker's name; stamped on cups of Soma ware; the same name occurs on another specimen, No. 1198, in an oval, together with the usual Soma mark.

Plate XV., fig. 202 (No. 1209). *Yu-ko*, a maker's name; stamped in an oval on stoneware, with peculiar orange painting.

Plate XV., fig. 203 (No. 1212). *Asa-hi*, "Morning light," the name of a factory at Uji, province of Yamashiro, founded 1644–1647. It is so called on account of the colour of the ware; stamped on a tea bowl.

Plate XV., fig. 204 (No. 1217). *Ki tei*, "Tortoise Hall," the name of a firm; stamped in a circle on very coarse earthenware, evidently modern. The same name occurs on two specimens of porcelain, Nos. 1079, 1079*a*.

Plate XV., fig. 205 (No. 1218). *Roku-bei*, a maker's name; impressed mark, in the Japanese character, on rudely painted pottery, said to be made at Oribe, province of Owari.

Plate XV., fig. 206 (No. 1220). *Tami*, the first part of a maker's name. In the seal character. On green glazed earthenware, either Minato or Awaji ware.

Plate XV., fig. 207 (No. 1231). *Min-pei*, a maker's name; on yellow glazed Awaji ware, not unlike Awata. Kishiu Minpei, of the island of Awaji, learnt the potter's art from Ogata Shiuhei, of Gojosaka, on the outskirts of Kiôto, and founded a kiln in his native island at Igano-mura, about 1835.

Plate XV., fig. 208. (No. 1235). *Ris-sai*, a maker's name; stamped on an oval with letters in relief. A green glazed ware, probably made at Awaji, or in the province of Tosa.

Plate XV., fig. 209 (No. 1236). *Tai-zan*, a maker's name; stamped on a peculiar ware with a dull ground, on which scrolls in colours in relief. The Taizan family were of Mizoro, near Kiôto, and one of them, Taizan Yohoyei, recently removed thence to the neighbouring factory of Awata.

Plate XVI., fig. 210 (No. 1250). Stamped in a vertical line *Nippon Banko*, "Banko, of Japan," and in a stamped oval *Da-tei tsukuru*, "Made by Datei;" on Banko ware, made near Kuwana, province of Isé.

Plate XVI., fig. 211 (No. 1256). *Aka-hada*, "Raw flesh," the name of the fabric; stamped in a curved panel, with letters in relief, on Akahada ware, made at Koriyama, in the county of Soishimo, province of Yamato.

Plate XVI., fig. 212 (No. 1257). *Itu-sai*, a maker's name; stamped on an oblong panel with sunk letters. The ware is not unlike Akahada.

Plate XVI., fig. 213. (Nos. 1264, 1265). *Riyo-zen*, a maker's name; stamped in an oval with sunk letters, on ware covered with a purple glaze.

Plate XVI., fig. 214 (No. 1267). *Shio-sai*, "Pine-tree study," probably a maker's name; stamped in a circle, the letters in relief. On a red ware covered with a semi-transparent glaze.

Plate XVI., fig. 215 (No. 1279). *Bun-ki*, a maker's name; impressed in an oval with raised letters. It accompanies the Raku stamp.

Plate XVI., fig. 116 (No. 1281*a*). *Shun-tei*, a maker's name; stamped in an oval, the letters sunk.

Plate XVI., fig. 217 (No. 1283). *Shun-yetsu*, a maker's name; stamped in an oval, the letters sunk.

Plate XVI., fig. 218 (No. 1284). *Masa-ki*, a maker's name; stamped in an oval with raised letters on grey stoneware. Masaki Soraku was a potter of Kiôto. No. 1285 is also by him, but not marked.

Plate XVI., fig. 219 (No. 1286). *Boku-ko*, a maker's name; on grey stoneware, moulded, very like the last.

Plate XVI., fig. 220 (No. 1293). *Nin-sei*, a maker's name; stamped, with sunk letters. This mark frequently

occurs, generally stamped, but sometimes scratched in the wet clay, and it varies minutely. Ninsei is the title used by a potter of a family at Nono-mura, named Harima-Daijo Fuji-wara no Fuchi-masa, who was living about 1644–1651, and erected kilns at different places near Kiôto, viz.:—Awata, Woro, Mizoro, Kinkozan, and Sei-kanji. His name, Ninsei, was subsequently given to the wares, and it does not necessarily follow that the pieces marked Ninsei belong to his time, as his descendants have continued the manufacture.

Plate XVI., fig. 221 (No. 1303). *O-ike*, the name of a street in Kiôto, running east and west. On a crackled earthenware, coarsely painted.

Plate XVI., fig. 222 (No. 1305). *Kan-zan*, a maker's name; stamped in an oval, letters sunk. The Kanzan family have a kiln at Kiyomidsu, near Kiôto. The present maker, Kanzan Denshichi, decorates in gold on a red ground in the Yeiraku style, and has invented the art of ornamenting porcelain so as to imitate inlaying with gold.

Plate XVI., fig. 223 (No. 1307). *Ken-zan*, a maker's name; painted in large coarse characters, generally in brown. The kiln at Narutaki, near Kiôto, was erected by Shinsho, a brother of the famous painter Ogata Korin, who imitated the Ninsei ware. As the village of Narutaki is situated at the foot of the hill of Atago, to the north-west of the emperor's palace, a direction known in Chinese as *Ken*, the potter got the soubriquet of Shisui Kenzan (beautiful blue hill to the north-west). He died in 1792, aged 81. His successors kept up the name, and a specimen in the collection (No. 1310) dated Bun-sei, 1818–1830, is of the third generation. The specimens are a kind of faience very boldly painted.

Plate XVI., fig. 224 (No. 1311). *Shimizu* (or *Kiyomidsu*) *Gu-sai*, a maker's name; stamped in Japanese characters in a long oval, on Kiôto faience.

Plate XVI., fig. 225 (No. 1083). *Yei-raku* (Chinese *Yung-lo*,) "Perpetual Enjoyment." Name of the firm or fabric, stamped. An ancient factory at Kiôto established by a family who made only earthen braziers till the tenth generation, when Zengoro Riyozen commenced making porcelain at the beginning of the present century. He received the title of Yeiraku from the Prince of Kii of the Tokugawa family. The name may have been suggested by his copying the style of the Chinese porcelain of the

Yung-lo period. In the twelfth generation Zengoro Hozen went, about 1860, to the province of Kaga and improved the Kutani wares. The present maker is of the thirteenth generation.

Plate XVI., fig. 226 (No. 1312). *Yei-raku*, the name of the firm or fabric; stamped with letters in relief. On a yellow faience decorated in the Chinese style; other varieties of the mark are on Nos. 1313, 1314.

Plate XVI., fig. 227 (No. 1319). Two stamped marks in ovals, the upper one *Tai-hei*, "Peace," the lower *Ho-zan*, a maker's name. On a peculiar vessel of Awata ware, in the form of a peach, with a scratched cyclical date.

Plate XVI., fig. 228 (Nos. 1320, 1321). *Ho-zan*, a maker's name, stamped. On faience made at Awata, near Kiôto. The name of one of the original families established there; the present maker is Hozan Bunzo. The same mark, but of a smaller size, is on No. 1322, and, differently written, on No. 1457 (See Plate XVII. fig. 246).

Plate XVII., fig. 229 (Nos. 1327, 1328). *Iwa-kura-zan*, the name of the maker or place, neatly stamped on pale yellow faience. Iwakura is a small village to the north-east of Kiôto. The factory was a branch of the Sei-kanji kiln, established by Ninsei. However, a man of the name of Iwakurazan Kichibeye is now established at Awata, where he removed from Mizoro.

Plate XVII., fig. 230 (No. 1330). *Kin-ung ken*, Kin-ung (cloudy brocade) house, stamped. On faience made in imitation of Satsuma, probably at Kiôto.

Plate XVII., fig. 231 (No. 1332). *Kin-ko-zan*, the name of a maker and factory, stamped on faience. This is the name of one of the original families of potters near Awata near Kiôto, of whom the present representative is Kinkozan Sobeyei.

Plate XVII., fig. 232 (No. 1336). *Shi-gen*, a maker's name. Stamped in an oval with letters in relief on a very roughly made tea bowl covered with inscriptions, and not turned on the lathe. Probably one of the Kiôto wares.

Plate XVII. fig. 233 (No. 1338). *Ma-kuzu*, that is, Makuzu-gahara, a place near Kiôto. For the same name *see* Plate XIV., figs. 175, 176.

Plate XVII., fig. 234 (No. 1342). *Sei-shi*, a maker's name, stamped in an oval on a vase of pale stoneware, partially glazed and well painted.

Plate XVII., fig. 235 (No. 1344). *Aka-shi*, the name of a place in the province of Harima. Faintly stamped in an oval on faience.

Plate XVII., fig. 236 (No. 1348). *Gan* or *Iwa*, "A rock," probably part of a maker's name; stamped on a cleverly modelled figure in pottery, partially glazed, perhaps Ohi ware, made near Kanazawa, province of Kaga.

Plate XVII., fig. 237 (No. 1350). *Inu-yama*, the name of a factory situated in the village of Inaki-mura, county of Niwa, province of Owari. It is not known when it was established. The mark is painted in brown, on coarsely decorated stoneware.

Plate XVII., fig. 238 (No. 1353). *Nikko*, the name of a place near Tokio (Yedo), where there is a famous temple. Impressed in cursive characters on earthenware with a rough glaze, like grained morocco.

Plate XVII., fig. 239 (No. 1354). *Shu-zan*, a maker's name; impressed in an oval, on stoneware coarsely painted.

Plate XVII., fig. 240 (No. 1357). *So-bai tei*, "the Sobai (early plum) house"; impressed in a long oval. On earthenware coarsely decorated, but much admired in Japan; on the same piece is the seal of the painter, Kiotaru.

Plate XVII., fig. 241 (No. 1358). *Zen*, the commencement of a maker's name, like Zengoro, &c.; impressed in a hexagon. On pottery with ornaments in relief and glazed in various colours.

Plate XVII., fig. 242 (Nos. 1367, 1368). *Kik-ko* or *Kitzu-ko*, a maker's name; impressed in an oval. On light brittle ware, glazed and crackled. This is the mark of a native of Osaka, who is still living. He has established a branch of the Raku fabric.

Plate XVII., fig. 243 (No. 1369). *Kik-ko* or *Kitzu-ko*, a variety of the last, impressed in an oval.

Plate XVII., fig. 244 (No. 1371). *Ju-san ken*, "The Jusan (thirteen) house." It occurs on pieces exactly similar to those on which the name Kikko appears, and is therefore probably of the same fabric.

Plate XVII., fig. 245 (No. 1372). *K'wan-kei*, a maker's name; stamped in an oval in the seal character. On glazed pottery.

Plate XVII., fig. 246 (No. 1457). *Ho-zan*, a maker's name. Painted on pottery coated with red lacquer. The Hozan family are of Kiôto. *See* Plate XVI., figs. 227, 228.

Plate XVII., fig. 247 (No. 1459). *Yashima*, the name of a place near Osaka; stamped in a circle. On pottery coated with lacquer.

Plate XVII., fig. 248 (No. 1460). *Ho-raku*, the name of a fabric; stamped in a circle in the seal character. On pottery coated with lacquer. The factory was erected in 1820, near the town of Nagoya, province of Owari, by a man named Toyosuke, on the Raku system. He seems to have invented this particular mode of lacquering earthenware, which is sometimes called from him Toyosuke yaki.

Plate XVIII., fig. 249 (No. 1223). *Sen-shiu Sakai moto Minato yaki Kichi-ye-mon*, "Original Minato ware of Kichiyemon [made at] Sakai [province of] Senshiu"; in a quadrangular stamp; the same inscription occurs on No. 1224, but is smaller. On No. 1222 is the stamp "Minato-yaki" alone. Minato (port) ware is made near Sakai, province of Idsumi, also called Senshiu. It is said that the priest Giyoki, the supposed inventor or introducer of the potter's wheel, commenced working here. In the 16th century a brittle ware was made, a kind of biscuit; afterwards the ware was covered with a thin glaze, like Cochin Chinese wares.

Plate XVIII., fig. 250 (No. 1259). *Ohi*, the name of a place; stamped in a circle; varieties of the same mark occur on Nos. 1258, 1260. Ohi-machi (Ohi Street) is on the boundaries of the town of Kanazawa, province of Kaga. A factory was established there on the Raku system in 1680 by Chozayemon. The ware is denser than the Raku ware, and has a bright orange-brown glaze. This mark is said to have been used by the 10th Chozayemon.

Plate XVIII., fig. 251 (Nos. 1268, 1269). *Kagura* probably the name of a firm or fabric. It properly signifies "Divine Music." Stamped in a circle.

Plate XVIII., fig. 252 (No. 1272). *Raku* (enjoyment), the name of a fabric. About 1558–1569, a Corean named Ameya came to Kiôto, and made pottery with a clay found at Shiraku, a part of Kiôto. He died in 1574, and was succeeded by his son Tanaka Chojiro, who received from the famous Hideyoshi, commonly known as Taiko, a gold seal on which was engraved *Raku*, "enjoyment." This was used to impress the mark on the ware, which was called after it. In the next generation the gold seal was lost, and each manufacturer adopted a seal of his own, always however with the same word. In the tenth generation the Prince of Kii bestowed a seal on the maker,

which was also used. The present maker, Kichizayemon, is the eleventh in descent from the original founder of the fabric. Specimens of all but the first generation are preserved in the South Kensington Museum.

Plate XVIII., fig. 253 (No. 1270). *Raku*, "Enjoyment," a variety of the same mark as the last.

Plate XVIII., fig. 254 (No. 1272). *Raku*, "Enjoyment," another variety of the same mark, in a more abbreviated character.

Plate XVIII., fig. 255 (No. 1274). *Sei-nei*, a maker's name; stamped in a gourd-shaped panel, with the letters in relief. On a specimen of Raku ware, accompanied by the usual stamp.

Plate XVIII., fig. 256 (Nos. 1362, 1363). *Ho-raku* "Profuse enjoyment," the name of a maker or fabric; stamped in an oblong enclosed in an oval with the letters in relief. (*See* Plate XVII., fig. 248.)

Plate XVIII., fig. 257 (No. 1365). *Go-raku ken sei*, "Made at the Goraku (deferred pleasure) house;" stamped in a circle with the characters in relief. On a red ware with a peculiar sugary glaze. Sometimes attributed to Akahada. The name of the house is taken from the Chinese classics.

Plate XVIII., fig. 258 (No. 1214). *Ji-zan saku*, "Made by Jizan;" stamped in an oblong with letters in relief. On a rough red bowl, with a sugary glaze like the last.

Plate XVIII., fig. 259 (No. 1254). *Aka-hada yama*, the name of the fabric, followed by a circular seal *Boku-haku*, the artist's signature. This factory is situated at Koriyama, county of Soishimo, province of Yamato, and was founded about 1644–1648. At first it only made utensils for the tea clubs. The ware is stated to resemble Hagi, but composed of a different clay. Akahada literally means "raw flesh."

Plate XVIII., fig. 260 (No. 1284). *Ma-kuzu Ko-zan sei*, "Made by Kozan of Makuzu;" stamped in a gourd-shaped panel. This is the mark of the fabric at Ôta, near Yokohama, established after the opening of the harbour to European trade by a merchant of Yokohama, named Suzuki Yasubeye, to make imitations of Satsuma ware, the clay being brought from that province. He brought from the fabric at Kiyomidsu, near Kiôto, a potter named Kozan, residing at Makuzu-gahara, Kiôto, whose productions are good imitations of Satsuma. (See also Plate XIV., figs. 175, 176.)

DRESDEN COLLECTION.

In various parts of this catalogue reference has been made to the numbers of the Dresden Collection, and it may be therefore desirable to give some explanation of them.

The Dresden collection of porcelain is probably the most ancient in Europe as far as the Oriental portion is concerned. According to its learned Director, Dr. Theodore Graesse, it was chiefly brought together by Augustus the Strong, King of Poland and Elector of Saxony, between the years 1694-1705. These specimens were afterwards made use of to decorate the Dutch, or as it was subsequently called, the Japanese, Palace. After being for many years stored away in the vaults of the Palace, they have now been set out in the Johanneum, where they are well seen.

In order, it is said, to prevent the courtiers from making away with the royal property, every specimen in the old collection was marked with numbers, accompanied by various signs, engraved through the glaze on the lathe, and therefore indelible. To avoid high numbers and to facilitate classification, a particular sign was used for each kind of porcelain. These marks must have been put on at an early date, as they are only to be found on the more ancient specimens of Meissen porcelain in the collection at Dresden.

The present inventory is dated 1779, but is believed to be only a copy of a much older document of the same kind. By the kindness of Dr. Graesse I have been able to examine these volumes, and with the following results :—

The volumes are five in number.

Vol. I. is an inventory of miscellaneous objects, lacquers, carvings, &c.

Vol. II. Saxon or Meissen porcelain and Böttger ware.

Vol. III. Japanese porcelain, distinguished by the addition of a cross to the number.

Vol. IV. 1. "Green Chinese porcelain" (that is, principally painted in green enamel), marked by an ⊞.

2. White Chinese porcelain, marked with a triangle.

3. "Red Chinese porcelain" (that is, principally decorated in red), marked with an arrow.

Vol. V. 1. Blue and white "Indian porcelain" (chiefly Chinese blue and white), including crackle. Marked with a zig-zag line.

2. "Old Indian porcelain." Marked with a parallelogram.

3. "Indian and Saxon black porcelain." Marked with a P.

All but the last of these signs are to be found in the collection, and are represented in the engravings; the zig-zag on Plate IX. fig. 109, and the others in the accompanying figures 261–265. The following are the numbers of the specimens from which these marks have been copied:— The zig-zag, Plate IX., fig. 109, on No. 581; the cross, fig. 261, on No. 1057, the 日, fig. 262 on No. 900; the triangle, fig. 263, on No. 683; the arrow, fig. 264, on No. 1099; the parallelogram, fig. 265, on No. 1400.

The cross mark is of value as showing the opinion entertained in Europe at so early a time as to what was Japanese, but must of course be accepted with some reserve. It may be added that nearly all the Japanese specimens are what we know as "Old Japan," made in Imari for exportation. The triangle is useful to help us in distinguishing white Oriental from early Dresden, Fulham, or Plymouth porcelain, which were close copies of the first. The most curious specimens are those marked with a parallelogram, and are called *Old* Indian. Many of these appear to me to be Oriental porcelain, originally white, and decorated in Europe, probably in Holland. The same style of painting is to be found on five vases bearing the arms and initials of Augustus the Strong, said to have been ordered for the King by the Dutch in 1703, but probably executed in Holland. These vases seem to be Chinese porcelain with ornaments in very low relief, over which the arms have been painted, together with a decoration in the Japanese style.

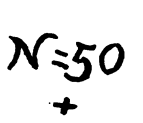

Fig. 261.

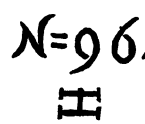

Fig. 262.

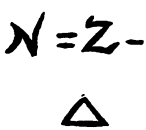

Fig. 263.

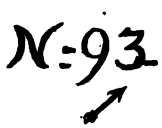

Fig. 264.

Fig. 265.

SYMBOLICAL ORNAMENTS, &c.

We are so much accustomed in Europe to ornament being applied to works of art simply to please the eye, that we are apt to think that the same rule prevails everywhere. The truth is that many of the devices we employ belong to faiths long passed away, such as the religions of Greece and Rome, or are derived from sources so widely divergent that in combination they become incongruous and unmeaning.

Such is not, however, the case in the far East, especially in China, where each colour and each flower has its appropriate meaning and purpose. In Japan some of the designs on pottery and porcelain are derived from the history and mythology of those Islands, or adapted from the quaint heraldry of the noble families; but the art of making porcelain having been learnt from China, and Chinese porcelain being much valued, we often find copies of Chinese devices on Japanese porcelain, though more rarely on Japanese pottery.

To explain fully the numerous devices which appear on Oriental porcelain would require considerable space and more information than we at present possess, information moreover of a kind not easily obtained. It must be remembered that there are three different religions in China, and that the followers of one of them is rarely able to explain the devices belonging to another. I propose, therefore, only to notice such as occur more commonly.

Symbols.

[Plates A, B.]

The first to be noticed are the peculiar figures which have been termed symbols, and which are more usually found on Chinese than on Japanese porcelain. These symbols are generally eight in number, although the individual forms are apt to vary.

The number eight is somewhat of a favourite among the Chinese, perhaps on account of the *Pa-kwa* or eight mystical trigrams, to be described hereafter; but it is also a number which admits of being symmetrically arranged.

I am indebted to Dr. Bushell, of H.B.M. Legation at Pekin, for native drawings of several sets of symbols, together with an account of them, from which it appears that we may divide them into three classes:—

1. The *pa-gan-sien*, or emblems of the eight immortals, which do not very frequently occur on porcelain as symbols,

and will be described under the head of the eight immortals. These are especially Taoist.

2. The *pa-chi-siang*, or "eight lucky emblems" of the Buddhists, represented in Plate B.; they ornament the borders of two bowls, No. 362, bearing the dates of the periods extending from 1796 to 1851. These are carved in wood or made in clay, and offered on the altar of every Chinese Buddhist Temple, as well as repeated *ad infinitum* in architectural decoration; they are derived from India, and are of course used principally by the Buddhists.

3. The ordinary *pa-pao*, or "eight precious things," some of which are represented in Plate A., taken chiefly from a vase, No. 326, which may probably be as old as the reign of Kang-he (1661–1722); they are very variable, and do not seem to be connected with any special religion.

Some of these symbols have already been noticed as marks, and they generally may be distinguished from other ornaments by ribbons or fillets entwined around them. Several of them are figured in Jacquemart and Le Blant, p. 249, where, however, they are not correctly explained.

The Ordinary Symbols.

Plate A. fig. 1. An oblate spherical object, represented sometimes white and sometimes yellow, with a ribbon entwined around it. This represents a pearl (*Chin*), and has been already noticed as a mark (Plate V. fig. 79, Plate XIII. fig. 163); its name likewise occurs as a mark (Plate IV. fig. 56); this object is frequently represented in the air with dragons, who appear to be emitting it from their mouths; occasionally rays of effulgence issues from it. In a Japanese legend, connected with the conquest of Corea by Zingu, widow of the Mikado, A.D. 200, we find the following curious incident. She convokes the kami or genii, and one of them, Isora, is charged to go to the dragon's castle at the bottom of the ocean and obtain the magic pearls of the flux and reflux, by means of which she gains the victory. (Siebold, Voyage au Japon, V. 232.)

Plate A. fig. 2. A circular object, apparently hollow, and enclosing a square. This is described by M. Jacquemart as a *kouei*, or a stone of honour for magistrates. It does not, however, appear to agree with the description of this stone or sceptre, as given in Williams' Dictionary, under *kwei*, where it is described as "a tablet with rounded top and square base, and made nine, seven, or five inches long,

according to the bearer's rank." This object is probably a coin, a symbol of riches, and often forms a border to plates (see No. 410.), and occurs as a mark, Plate XIII. fig. 164.

Plate A. fig. 3. A lozenge-shaped object, apparently an open frame, as the fillets show through it. This is also termed a *kouei* by M. Jacquemart. Two lozenges, with the ends overlapping, are used to represent the dual symbol (*fang shang*).

Plate A. fig. 4. A lozenge-shaped object, with a compartment in the upper side, perhaps a variant of that last described. A somewhat similar object is designated by M. Jacquemart as a sounding stone, for which, however, the next specimen seems better suited. This and the preceding symbol are used as marks, see Plate VII. figs. 82, 84.

Plate A. fig. 5. An object somewhat like a mason's square. This is no doubt what is described by Williams as a sonorous stone or bronze plate, used instead of a bell in China, and termed *king*. He states that figures of this instrument are seen carved on the ends of rafters, etc., as an emblem of the different character with the same sound, which signifies "goodness," "happiness," or "luck."

Plate A. fig. 6. Two oblong objects placed close together, exactly alike, and probably representing books. It occurs as a mark, Plate XIII. fig. 166.

Plate A. fig. 7. A pair of curved objects, intended to represent rhinoceros horns (*se keo.*) This may be the same as the mark given in Plate VII. fig. 90. On a small bowl, No. 359, is represented a figure carrying an object very similar.

Plate A. fig. 8. A leaf, of variable form, probably a leaf of the artemisia (*ai yeh*) an emblem of good augury. It is also a mark, see Plate VIII. fig. 94.

Instead of these symbols are sometimes to be found the shell, a flower, and two fishes, which will be described in the series given in the next plate, as well as a branch of coral, a silver ingot, cake of ink, etc.

The symbols are also sometimes seen carried by a procession of fantastic figures, possibly tribute bearers from the tribes of the *Man* or southern barbarians.

Buddhist Symbols.

Plate B. fig. 9. A bell (*chung*). This is generally replaced by the *lun* or *chakra*, the wheel of the law.

Plate B. fig. 10. An univalve shell (*lo*), the chank shell of the Buddhists. A shell was lent by the Government to the ambassadors to Loochoo to ensure them a prosperous voyage.

Plate B. fig. 11. A state umbrella, (*san*), possibly intended for the *Wan-min-san*, "The umbrella of ten thousand people," which is presented to a mandarin on his leaving his district, as a token of the purity of his administration.

Plate B. fig. 12. A canopy (*kae*).

Plate B. fig. 13. The lotus flower (*hwa*). This symbol is never represented with fillets: it occurs not uncommonly as a mark, see Plate VIII. figs. 95, 96. Although properly the sacred lotus of the Buddhists, it is often represented more like a peony, or any other flower.

Plate B. fig. 14. A vase with cover (*kwan*).

Plate B. fig. 15. Two fishes (*yu*) united by fillets. This occurs as mark (Plate VII. figs. 85–87), and may also allude to domestic felicity. A freshwater fish like a perch was called *Fu*, and was supposed to go about in pairs, faithful to each other. It has exactly the same sound as *Fu*, "Riches."

Plate B. fig. 16. An angular knot, the intestines (*chang*), an emblem of longevity. It occurs as a mark. *See* Plate IX. fig. 107.

An elaborate set of these Buddhist symbols, though with some variations, are represented on a pair of fine eggshell vases in the possession of Mr. Willoughby Loudon, engraved in Marryat (1868), plate iii. fig. 5.

Other Symbolical Devices.

Plate C. fig. 17. A seal character for *Show*, longevity, arranged, in an ornamental form. This character is represented in no less than 100 different ways, and often occurs on porcelain. That engraved is from a saucer, No. 392, where it is surrounded by five bats. It may also be found as a mark, Plate V. fig. 60, Plate XIII. fig. 170.

Plate C. fig. 18. A bat. This animal is constantly represented on Chinese works of Art, and the cause of its presence is a singular one. Though written with a different character, the name of the bat, *Fuh*, has exactly the same sound as *Fuh*, happiness, and it is therefore very commonly used as a synonym for the latter. The figure is taken from a saucer, No. 392, where there are five bats; the same number occurs on a bowl, No. 458. These five bats symbolize the five blessings or happinesses, viz.: 1.

Longevity. 2. Riches. 3. Peacefulness. 4. Love of virtue. 5. A happy death.

Plate C. fig. 19. The famous set of eight trigrams, known as the *Pa-kwa*. They consist of combinations of broken and entire lines, each differently placed. The entire lines represent the male, strong, or celestial element in nature, and the broken, the female, weak, or terrestrial. Each group has its own name, and even the dishes at a feast are arranged in accordance with these diagrams. They are said to have been first published by Fuh-hi, the legendary founder of the Chinese polity, who is stated to have lived B.C. 2852 to 2738, and to whom they were revealed by a dragon-horse. By them the Chinese philosophers attempted to explain all the secrets of nature and of being. The diagram here given is the oldest arrangement, in which they are supposed to be in connexion with the points of the compass, the north and south being, however, reversed, according to the Chinese system. For further particulars, *see* Mayers' Chinese Reader's Manual, p. 333.

These trigrams are represented on several specimens in the collection. See Nos. 71, 157, 368, 1470. The circular figure in the centre is the mystical device, the *Yang* and *Yin*, the male and female elements of nature. This device is not unfrequently employed as an ornament in China.

THE EIGHT IMMORTALS.

Plates D.—G.

The *Pa Sien*, or eight immortals, are legendary beings of the Taoist sect, said to have lived at various times and attained immortality. They are not unfrequently depicted on porcelain, and as no representations of them have appeared, as far as I am aware, in any European work, I have thought it desirable to give engravings of them, copied from a vase in the collection, No 322. They are also to be found as separate figures, of which there are two sets, one standing, the other seated (see Nos. 301*a* to 309 and 826 to 828); sometimes they ornament the edges of plates, standing on various animals among the waves of the sea (Nos. 476, 863 to 865), and their symbols occasionally occur as devices.

The following are their names in the sequence in which they are represented in the engravings; their order, however,

differs in various lists, see Williams' Dictionary, *sub voce* "Sien," and Mayers' Chinese Readers' Manual, p. 338, from which latter most of the information here given is derived.

1. HAN CHUNG-LE [Pl. D.] Said to have lived under the Chow dynasty, which lasted from B.C. 1122–249, and to have obtained possession of the elixir of immortality. He is generally represented as a fat man with a bare belly, and holds in his hand a fan with which he is said to revive the souls of the dead. His emblem is a fan (*shan*). He is also known as Chung-le Kwan.

2. LEU TUNG-PIN [Pl. D.], born A.D. 755. While a magistrate of the district of Teh-hwa he is said to have encountered Han Chung-le among the recesses of the Lu Shan, from whom he learnt the mysteries of alchemy and of the elixir of immortality. He was exposed to a series of temptations, ten in number, and having overcome them, was invested with a sword of supernatural power, with which he traversed the empire, slaying dragons and ridding the earth of divers kinds of evil for upwards of 400 years. His emblem is a sword (*keen*).

3. LE TEE-KWAE [Pl. E.] It is uncertain when he lived; he was instructed in Taoist lore by Lao Tsze himself, who used to summon him to interviews in the celestial spheres. To do this his spirit had to leave his body, which he entrusted to the care of a disciple. On one occasion the disciple was summoned away, and when the disembodied spirit returned the body was gone. Le Tee-kwae therefore took refuge in the body of a lame beggar, in whose shape he continued his existence, supporting himself on a crutch or staff. His emblem is the pilgrim's gourd (*hu-lu*), and he holds a staff in his hand.

4. TSAOU KWO-KIU [Pl. E.] Said to be the son of Tsaou Pin, a military commander who died A.D. 999, and brother of the Empress Tsaou How. He is therefore represented as wearing a court head dress. His emblem is a pair of castanets (*pan*), which he holds in one hand.

5. LAN TSAE-HO [Pl. F.] Of uncertain sex, but generally considered a female. In the engraving a male figure is represented, carrying a flower basket (*hwa-lan*), which is the usual emblem.

6. CHANG KO-LAOU [Pl. F.] Said to have flourished towards the close of the 7th and middle of the 8th centuries. He was a great necromancer, and used to be accompanied

by a white mule, which carried him immense distances, and when not required, was folded up and put away. The Emperor Ming Hwang summoned him to his court, but he refused to go. He is represented with a bamboo tube (*yu-ku*), a kind of musical instrument used by Taoists, and two rods to beat it; the latter are sometimes placed in the tube, forming his emblem.

7. HAN SEANG-TSZE [Pl. G.] Said to be a great-nephew of the statesman and philosopher Han Yu (who lived A.D. 768–824). He was a pupil of Leu Tung-Pin, by whom he was carried to the fabulous peach tree of the genii, but fell from its branches. He is represented as a flute player, and his emblem is a flute (*tieh*).

8. HO SEEN-KOO [Pl. G.] Stated to have been the daughter of Ho Tai, of Tseng-cheng near Canton. She used to indulge in solitary wanderings among the hills; and rejecting the ordinary food of mortals, ate the powder of mother-of-pearl, which was supposed to produce immortality. She was summoned to the court of the Empress Wu (A.D. 690–705), but on her way disappeared. She carries in her hand a lotus flower (*leen-hwa*), which forms her emblem.

EMBLEMS OF LONGEVITY.

The greatest desire of a Chinaman is long life, which prolongs his enjoyment of this world's goods, and ensures his receiving the respect paid to old age in a country governed by the maxims of Confucius. Longevity is therefore the first and greatest of the *Woo Fuh* or "Five Blessings."

The Taoists, or followers of Lao Tsze, carried this still further, spending their time like the mediæval alchemists, in the search after the elixir of immortality.

As might therefore be expected, the emblems of longevity occur very frequently on porcelain, and take a great variety of forms, all symbolising good wishes to the possessor; it may be therefore useful briefly to describe these emblems.

One of the commonest of the seal characters with which porcelain is decorated is the word *show* (Japanese *ju* or *z'yu*) "Longevity" (see Pl. C. fig. 17), of which the varieties are endless. On a vase published by M. Jacquemart (1873, p. 44) a number of different forms occur. A set of a hundred varieties is on a roll in the British Museum, another set is given in Hooper and Phillips' Manual of Marks. The word

is also used as a mark on porcelain (see Pl. V. fig. 40; XI. fig. 134; XIII. fig 170.)

We also find statuettes and representations of the god of longevity, with an elongated bald head, holding a sceptre of longevity, resting on a deer or riding on a stork or tortoise. For a Chinese example see No. 1472, and for Japanese (*Jurojin*), Nos. 463, 950.

A knot pattern (Chinese *chang*, Japanese *cho*) is also used as an emblem of long life, more especially in China. It is a Buddhist symbol, the intestines, and is represented in Pl. B. fig. 16; it also occurs as a mark on Pl. IX. fig. 107. It is to be observed that the line forming it has neither beginning nor end.

Among the animals connected with longevity should be mentioned the fabulous *K'i-lin*, though it was rather employed as a symbol of good government, which its appearance was supposed to herald. It was said to attain the age of 1,000 years. It must, however, be remembered that most of the animals commonly termed *Kylins* are other monsters, especially the fabulous lion of Corea. The true k'i-lin is represented with the body and hoofs of a deer, the tail of a bull, and a single horn on his forehead.

The deer (Chinese *luh*, Japanese *roku*) is also an emblem of longevity. A white stag frequently accompanies the god of longevity. It sometimes carries in its mouth another emblem, the fungus. A deer, however, is also used as a symbol of official emolument or prosperity, having the same sound as the word for the latter (*luh*). It is probably for this reason that we find a fawn accompanying the Japanese god of talent Toshi-toku.

The hare (Chinese *tu*, Japanese *usagi*) is sacred to the moon, where the Taoists believe it to live, pounding the drugs that form the elixir of life. It is stated to live 1,000 years, and to become white when it has reached the first 500 years. The hare, often miscalled a rabbit, occurs on porcelain, both as a decoration and as a mark (*see* Pl. VII. fig. 89, Pl. XIII. fig. 165).

The fox (Chinese *hu*, Japanese *kitsu-ne*) is considered, especially in Japan, as a very mysterious animal. There are several wonderful legends concerning it in Mitford's Tales of Old Japan. It is said to attain the same age as the hare, when it is admitted to the heavens and becomes the celestial fox. It is probably owing to the connexion with longevity that it occurs on a teapot, No. 934.

The tortoise (Chinese *kwei*, Japanese *ki* or *kame*) was also a supernatural animal, and its shell was used in divination. The tortoise with a hairy tail is depicted in Japan as an attendant on the god of old age, and is used as an emblem of longevity. A Chinese phrase *Kwei-ho-tung-chun*, signifies "May your days be as long as the "tortoise and stork."

The stork (Chinese *ho*, Japanese *tsuru*) is one of the commonest emblems of longevity. It is said to reach a fabulous age, and when 600 years old to drink, but no longer eat; after 2,000 years to turn black. It occurs as a mark, Pl. IX. fig. 109.

Among plants are three trees, which though not all strictly speaking emblems of longevity are closely connected with it; these are the pine tree, bamboo, and plum. These three trees are termed by the Japanese in combination *Sho-chiku-bai*. The Chinese say "the pine, bamboo, and "plum are like three friends, because they keep green in "cold weather."

The pine tree (Chinese *sung*, Japanese *matsu*) is a very common emblem, and to be found on many specimens in the collection. Its sap was said to turn into amber when the tree was 1,000 years old.

The bamboo (Chinese *chuh*, Japanese *take*) is another emblem, owing probably to its durability. Its elegant form causes it frequently to be depicted on works of art, both in China and Japan.

The plum tree or prunus (Chinese *mei*, Japanese *mume*), though not properly an emblem of longevity, is indirectly connected with it, as the philosopher Lao Tsze, the founder of the Taoist sect, is said to have been born under a plum tree. It forms the decotation of the porcelain erroneously termed "may flower" or "hawthorn pattern."

The peach (Chinese *tao*, Japanese *momo*) is a symbol of marriage, but also of longevity. Great virtues were attributed to the peach, especially that which grew near the palace of Si Wang Mu, Queen of the Genii, on which the fruit ripened but once in 3,000 years. It is represented with a bat, as a mark in Pl. VIII. fig. 101.

The gourd (Chinese *hu-lu*, Japanese *hiotan* or *fuku be*) is also an emblem of longevity, especially in Japan, owing perhaps to its durability when dried. It forms part of a mark in Pl. VI. fig. 75.

Of all plants, however, the most common emblem of longevity is the fungus (Chinese *chi* or *ling-chi*, Japanese *reishi*), which has been already mentioned under No. 709. The fungus in question is probably the Polyporus lucidus, which when dried is very durable. It is preserved in temples and is often represented in connexion with Lao Tsze and the immortals. It occurs as a mark Pl. VIII. fig. 97–100, and is a very common ornament on porcelain.

Though not strictly an emblem of longevity, it may be well to mention the *Joo-e* or sceptre of longevity (literally "as you wish"), which is often given at marriages and to friends for good luck. It is made of a great variety of materials, such as jade, enamelled metal, lacquer, &c. It is often represented in the hand of the god of longevity, and the head of one forms the mark Pl. IX. fig. 105.

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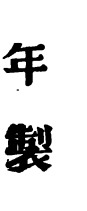
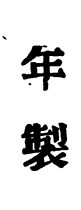
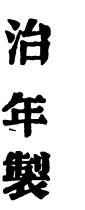
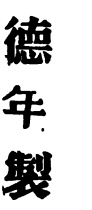
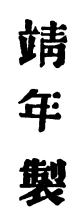
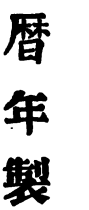
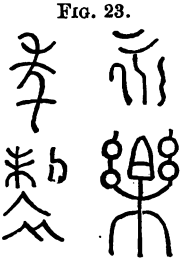
[16383.—1000.—3/78.]

PLATE I.

Fig. 1. A.D. 1721.	Fig. 2. YUEN-FUNG. 1078–1086.	Fig. 3.  HUNG-WOO. 1368–1399.
Fig. 4.  YUNG-LO. 1403–1425.	Fig. 5. SEUEN-TIH. 1426–1436.	Fig. 6. CHING-HWA. 1465–1488.
Fig. 7. CHING-HWA. 1465–1488.	Fig. 8.  HUNG-CHE. 1488–1506.	Fig. 9.  CHING-TIH. 1506–1522.
Fig. 10.  KEA-TSING. 1522–1567.	Fig. 11. LUNG-KING. 1567–1573.	Fig. 12.  WAN-LEIH. 1573–1620.

CHINESE DATE MARKS.

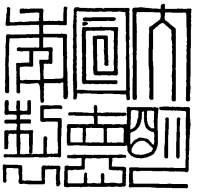
PLATE II.

Fig. 13. 大清順治年製 SHUN-CHE. 1644–1661.	Fig. 14. 大清康熙年製 KANG-HE. 1661–1722.	Fig. 15. 大清雍正年製 YUNG-CHING. 1723–1736.
Fig. 16. 大清乾隆年製 KEEN-LUNG. 1736–1795.	Fig. 17. 嘉慶年製 KEA-KING. 1796–1821.	Fig. 18. 大清道光年製 TAOU-KWANG. 1821–1851.
Fig. 19. 大清咸豐年製 HEEN-FUNG. 1851–1862.	Fig. 20. 大清同治年製 TUNG-CHE. 1862–1875.	Fig. 21. 大清光緒年製 KWANG-SHIU. 1875.
Fig. 22. KING-TE. 1004–1007.	Fig. 23.  YUNG-LO. 1403–1425.	

CHINESE DATE MARKS.

PLATE III.

FIG. 24.



SEUEN-TIH. 1426–1436.

FIG. 25.

YUNG-CHING. 1723–1736.

FIG. 26.

KEEN-LUNG. 1736–1795.

FIG. 27.

KEEN-LUNG. 1736–1795.

FIG. 28.

KEA-KING. 1796–1821.

FIG. 29.

TAOU-KWANG. 1821–1851.

FIG. 30.

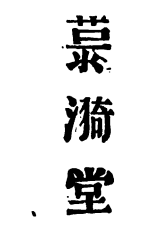
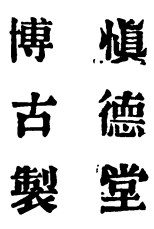
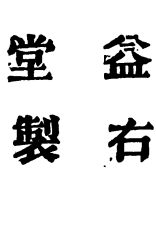
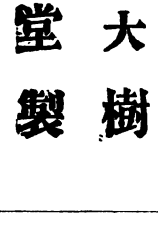
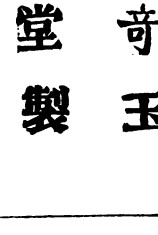
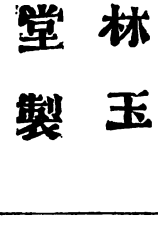
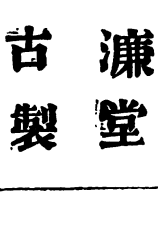
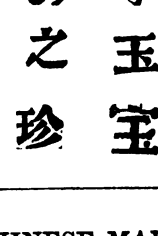
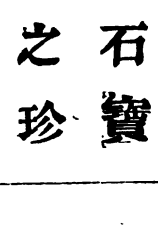
HEEN-FUNG. 1851–1862.

FIG. 31.

TUNG-CHE. 1862–1875.

CHINESE DATE MARKS.

PLATE IV.

FIG. 32. 聚順美製 玉堂	FIG. 33.  慕漪堂	FIG. 34.  慎德堂製 博古
FIG. 35. 慎德堂製	FIG. 36. 彩潤堂製	FIG. 37.  益右堂製
FIG. 38.  大樹堂製	FIG. 39.  奇玉堂製	FIG. 40.  林玉堂製
FIG. 41.  景濂堂 倣古製	FIG. 42.  奇玉宝 罌之珍	FIG. 43.  奇石寶 罌之珍

CHINESE MARKS.

PLATE V.

Fig. 44.	Fig. 45.	Fig. 46.
在知 川樂	奇如 珍玉	文山 章斗

Fig. 47.	Fig. 48.	Fig. 49.	Fig. 50.
雅 玩	珍 玩	玩 玉	貞 玉

Fig. 51.	Fig. 52.	Fig. 53.	Fig. 54.
順	祿	興	國

Fig. 55.	Fig. 56.	Fig. 57.	Fig. 58.
玉	珍	古	聖

Fig. 59.	Fig. 60.	Fig. 61.	Fig. 62.
全	嵩		

Fig. 63.	Fig. 64.	Fig. 65.	Fig. 66.

CHINESE MARKS.

PLATE VI.

Fig. 67.

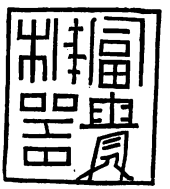


Fig. 68.

Fig. 69.

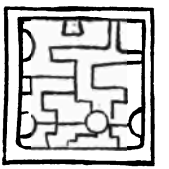


Fig. 70.

Fig. 71.

Fig. 72.

Fig. 73.

Fig. 74.

Fig. 75.

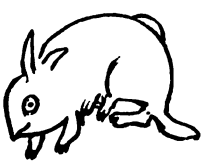
Fig. 76.

Fig. 77.

Fig. 78.

CHINESE MARKS.

PLATE VII.

Fig. 79.	Fig. 80.	Fig. 81.
Fig. 82.	Fig. 83.	Fig. 84.
Fig. 85.	Fig. 86.	Fig. 87.
Fig. 88.	Fig. 89. 	Fig. 90.

CHINESE MARKS.

PLATE VIII.

Fig. 91.

Fig. 92.

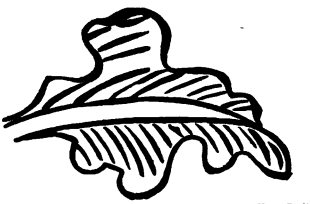


Fig. 93.

Fig. 94.

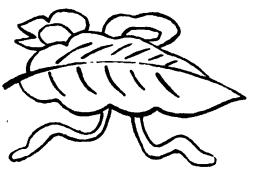


Fig. 95.

Fig. 96.

Fig. 97.

Fig. 98.

Fig. 99.

Fig. 100.

Fig 101.

CHINESE MARKS.

PLATE IX.

Fig. 102.

Fig. 103.

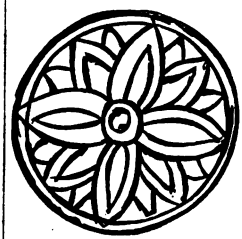


Fig. 104.

Fig. 105.

Fig. 106.

Fig. 107.

Fig. 108.

Fig. 109.

N=665,

Fig. 110.

Fig. 111.

Fig. 113.

Fig. 112.

CHINESE MARKS.

PLATE X.

FIG. 114.

FIG. 115.

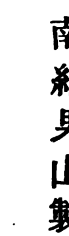


FIG. 116.

FIG. 117.

FIG. 118.

FIG. 119.

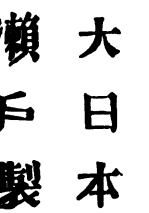


FIG. 120.

FIG. 121.

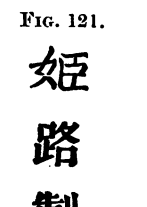


FIG. 122.

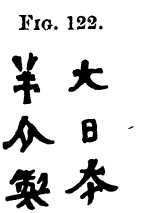


FIG. 123.

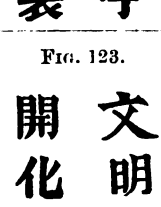


FIG. 124.

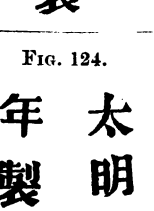


FIG. 125.

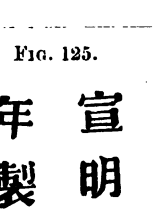


FIG. 126.

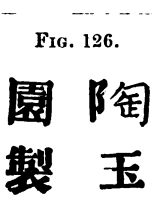


FIG. 127.

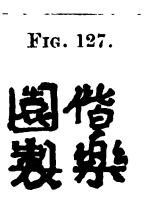


FIG. 128.

JAPANESE MARKS.

PLATE XI.

Fig. 129.

Fig. 130.

Fig. 131.

Fig. 132.

Fig. 133.

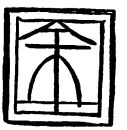


Fig. 134.

Fig. 135.

Fig. 136.

Fig. 137.

Fig. 138.

Fig. 139.

Fig. 140.

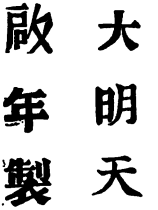
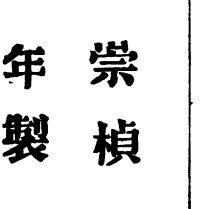
Fig. 141.

Fig. 142.

Fig. 143.

JAPANESE MARKS.

PLATE XII.

Fig. 144.	Fig. 145.	Fig. 146.
		
A.D. 1808.	T'IEN-K'I. 1621–27.	TSUNG-CHING. 1628–44.
Fig. 147.	Fig. 148.	Fig. 149.

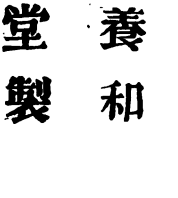
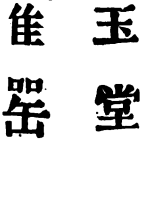
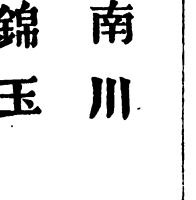

		

Fig. 150.	Fig. 151.	Fig. 152.

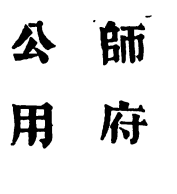
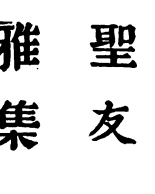
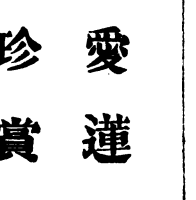
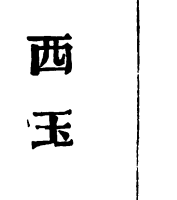
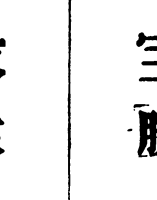
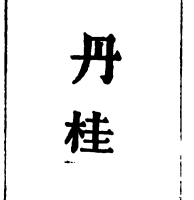

		

Fig. 153.	Fig. 154.	Fig. 155.	Fig. 156.
			

CHINESE MARKS.

PLATE XIII.

Fig. 157.

Fig. 158.

Fig. 159.

Fig. 160.

Fig. 161.

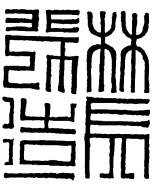


Fig. 162.

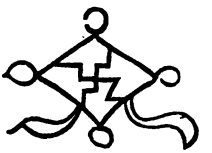


Fig. 163.

Fig. 164.

Fig. 165.

Fig. 166.

Fig. 167.

Fig. 168.

Fig. 169.

Fig. 170.

CHINESE MARKS.

A 167.

T

PLATE XIV.

Fig. 171. 延寶年製 A.D. 1678–1681.	Fig. 172. 文化年製 A.D. 1804–1818.	Fig. 173. 明治年陶園製 A.D. 1868–	Fig. 174.
Fig. 175. 不二窯眞葛造	Fig. 176. 眞葛窯香山造	Fig. 177. 復春軒玉清製	Fig. 178. 陶玉園五助製
Fig. 179. 幹山欽製	Fig. 180. 幹山清製	Fig. 181. 三樂園製	Fig. 182.
Fig. 183. 五良大甫吳祥瑞造	Fig. 184. 倣余祖先祥瑞五良大甫所製	Fig. 185. 帝陶軒北半製	Fig. 186. 大日本香齋製
Fig. 187. 		Fig. 188. 	Fig. 189. 肥前宮

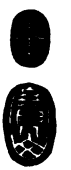
JAPANESE MARKS.

PLATE XV.

Fig. 190.	Fig. 191.	Fig. 192.	Fig. 193.
Fig. 194.	Fig. 195.	Fig. 196.	Fig. 197.
Fig. 198.	Fig. 199.	Fig. 200.	Fig. 201.
Fig. 202.	Fig. 203.	Fig. 204.	Fig. 205.
Fig. 206.	Fig. 207.	Fig. 208.	Fig. 209.

JAPANESE MARKS.

PLATE XVI.

Fig. 210.	Fig. 211.	Fig. 212.	Fig. 213.
Fig. 214.	**Fig. 215.**	**Fig. 216.**	**Fig. 217.**
Fig. 218.	**Fig. 219.**	**Fig. 220.**	**Fig. 221.**
Fig. 222.	**Fig. 223.**		**Fig. 224.**
Fig. 225.	**Fig. 226.**	**Fig. 227.**	**Fig. 228.**
			

JAPANESE MARKS.

PLATE XVII.

Fig. 229.	Fig. 230.	Fig. 231.	Fig. 232.
Fig. 233.	Fig. 234.	Fig. 235.	Fig. 236.
Fig. 237.	Fig. 238.	Fig. 239.	Fig. 240.
Fig. 241.	Fig. 242.	Fig. 243.	Fig. 244.
Fig. 245.	Fig. 246.	Fig. 247.	Fig. 248.

JAPANESE MARKS.

PLATE XVIII.

Fig. 249.

Fig. 250.

Fig. 251.

Fig. 252.

Fig. 253.

Fig. 254.

Fig. 255.

Fig. 256.

Fig. 257.

Fig. 258.

Fig. 259.

Fig. 260.

JAPANESE MARKS.

PLATE A.

Fig. 1.

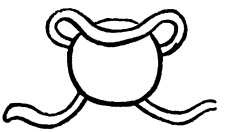


Fig. 2.

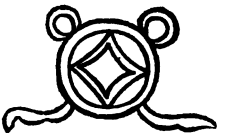


Fig. 3.

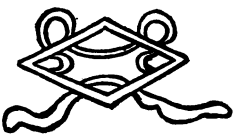


Fig. 4.

Fig. 5.

Fig. 6.

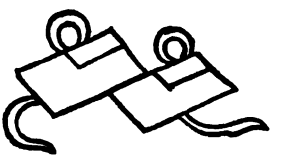


Fig. 7.

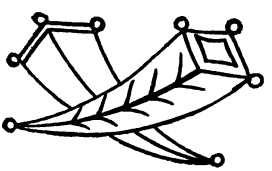
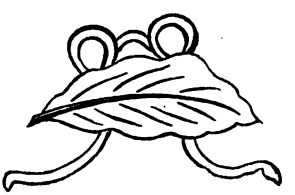


Fig. 8.



SYMBOLICAL ORNAMENTS.

PLATE B.

Fig. 9.

Fig. 10.

Fig. 11.

Fig. 12.

Fig. 13.

Fig. 14.

Fig. 15.

Fig. 16.

SYMBOLICAL ORNAMENTS.

PLATE C.

FIG. 17.

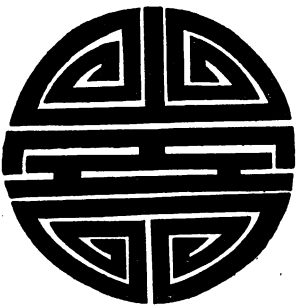
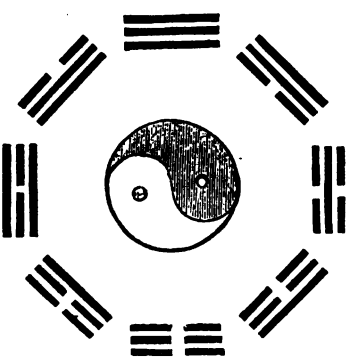


FIG. 18.

FIG. 19.



SYMBOLICAL ORNAMENTS.

PLATE D.

HAN CHUNG-LE AND LEU TUNG-PIN.

PLATE E.

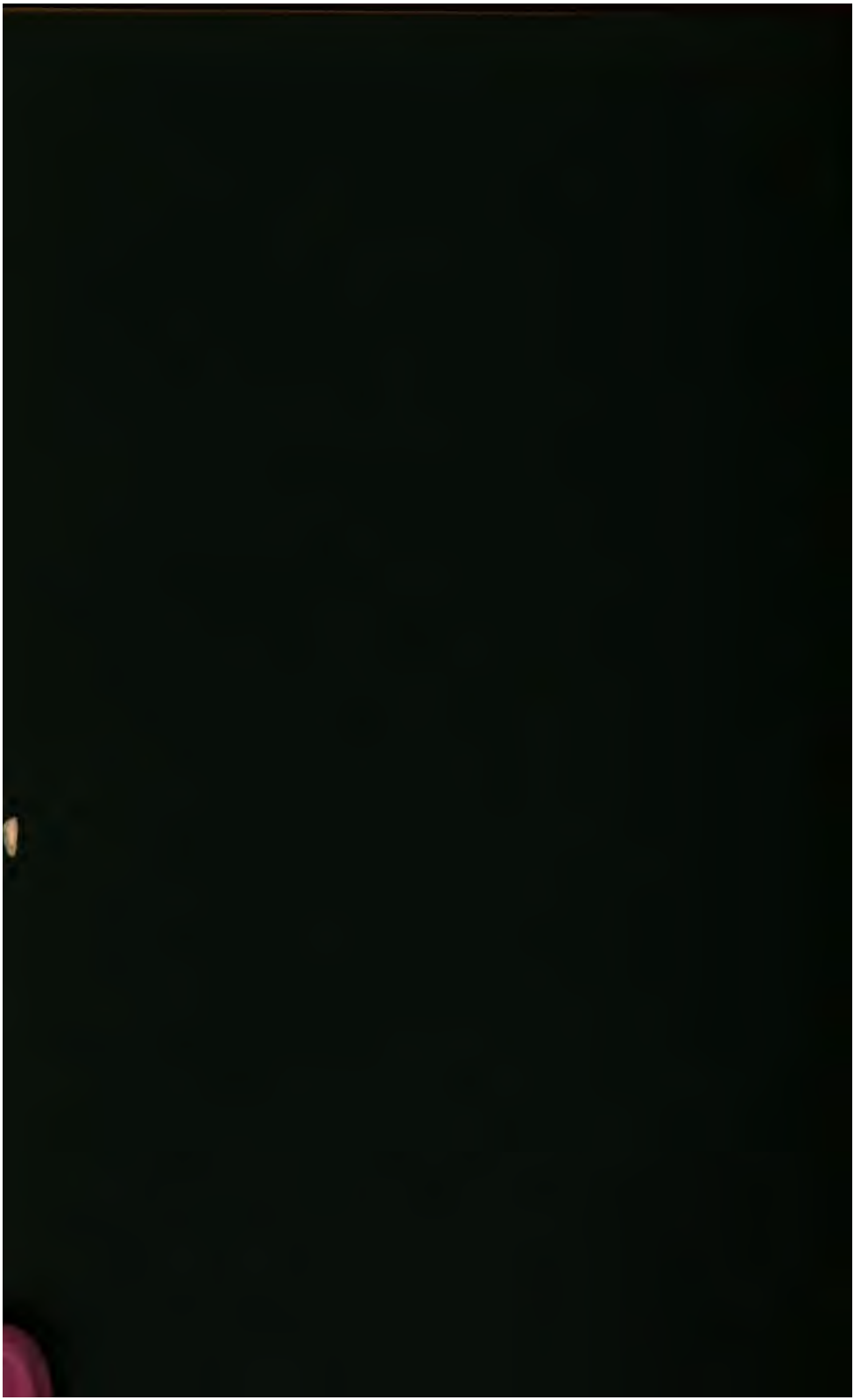
LE TEE-KWAE AND TSAOU KWO-KIU.

PLATE F.

LAN TSAE-HO AND CHANG KO-LAOU.

PLATE G.

HAN SEANG-TSZE AND HO SEEN-KOO.



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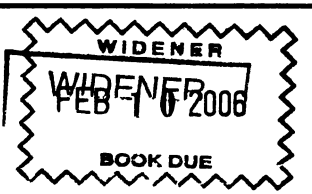
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